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DAMOCLES
NOVAGEN'S PLANET SUITE

BOMBER
Vektor Grafix Drops 'Em

POWER DRIFT
What's Under The Bonnet

INFECTION
Germ Warfare For Under A Fiver

INDIANA JONES
Lucasfilm Has A Crack Of The Whip

SEUCK
A Complete Guide To Doing It Yourself

TM



Ocean Software Limited · 6 Central Street · Manchester · M2 5NS
Telephone: 061 832 6633 · Telex: 669977 OCEANS G · Fax: 061 834 0650



Editor Gary Penn; **Deputy Editor** Ciarán Brennan; **Group Art Editor** Gareth Jones; **Staff Writer** Gary Whitta; **Art Assistant** Osmond Browne; **Advertisement Manager** Mark Scriven; **Sales Executive** Kathryn Boucher; **Magazine Assistant** Paul Presley; **Contributors** Christina Erskine, Brian Nesbitt, Phil South; **Photography** Ian Watson; **Publisher** Clive Pembridge; **Typesetting & Artwork** by Professional Reprographic Services of 53a High Street, Huntingdon, Cambridgeshire PE18 6AQ; **Colour Origination** by ProPrint, Channelsea Business Centre, Canning Road, London E15; **Printed** by Southern Print at Upton Factory, Upton, Poole in Dorset; **Distributed** by EMAP Frontline Ltd.



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Telephone Numbers
Editorial & Advertising 01 251 6222
Facsimile 01 490 1095
Subscription Queries 0733 555161
Newstrade Queries 0733 555161
Addresses
Editorial & Advertising: Priory Court, 30-32 Farringdon Lane, London EC1R 3AU
Subscriptions: PO Box 500, Leicester LE99 0AA
Back Issues: EMAP Frontline Ltd, 1 Lincoln Court, Peterborough PE1 2RP

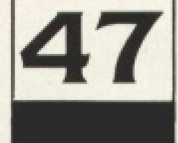
Special Thanks To: Margaret MacGoldrick, Richard Slater and Gary Penn (for being here every now and again).

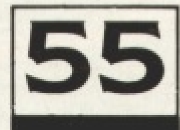
THE ONE'S GUIDE TO PRICE, RELEASE DATE AND EVERYTHING

You may be used to reading reams of opinionated waffle elsewhere, but here we prefer to let the games speak for themselves. Relevant scenes are shown, with informative captions used to convey the 'feel' of the game in question. At the end of each review there are opinions highlighting any good and bad points, prices, release dates, and ratings where possible. Basically, there's something for everyone – at best a review, and at worst a highly detailed preview. There's nothing clever, just straightforward facts and ratings. Updates will follow where appropriate.

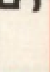
AND THE RATINGS...

GRAPHICS Not necessarily how colourful or well drawn they are, but how well they fit in to the overall effect.
SOUND Again, not necessarily quantity or indeed quality of sound, but how well it's used.
PLAYABILITY How does the game feel? Is it addictive or just plain uninteresting.
VALUE Essentially a reflection of lasting interest – how much game you get for your money.
OVERALL A useful point of reference – essentially a summary of the preceeding ratings.






NTENTS



LETTERS

LETTERS, The One, Priory Court, 30-32 Farringdon Lane, London ECIR 3AU.

INSIDE THE CABINET

Dear The One,
I've had a great idea for your Work In Progress feature . . . why don't you cover the creation of a coin-op? Obviously no coin-op manufacturer is going to reveal the secrets of its success, but you might be able to find out about one of the existing games. I'd love to know how Sega produced **Power Drift** or even **OutRun.**

One other thing I'd like to see in your magazine is for your front covers to feture just a single picture – all of this multiple image stuff just looks rubbish.

T Clarke, Essex.

Sorry T (or is that Mr T?), but we have had that idea already. The trouble is, with most of the major coin-op manufacturing work taking place in Japan, it's difficult to get the kind of detailed information that we're looking for. But don't worry, we'll keep trying. And on the subject of the cover – just take a look at this month's and you'll see that we've scooped you on that idea too. Better luck next time . . .

PC THE ACTION

Dear The One,
At last someone has told the truth (Alex Walker, Issue 12), as the only PC review in that issue was for **Life & Death.** We want our equal share of the magazine. If you do not increase your PC reviews, your PC readers will have to start a rebellion.

The PC is every bit as good as the Amiga or ST. A lot of the PCs are much faster than the Amiga or ST and have better graphics than them (take VGA for example). So why do you not give the PC more coverage, or even give us our own magazine.

Change your ways or face the PC gamesters' rebellion!

Michael Brannan, Biddenham, Bedford.

After a year of bringing you ***The One's*** *guide to life, computer software and everything, we thought that you'd have worked out by now – we don't review VERSIONS, we review GAMES. If a product happens to appear first on PC format, then the original review will reflect this by incorporating PC screenshots (check out the PC-led reviews of* ***Indiana Jones And The Last Crusade, F-15 Strike Eagle II*** *and* ***Bomber*** *this month). Nowadays, there's usually very little difference between specific machine's versions of games, so even if the original review is based around the ST or Amiga, the conclusions drawn will hold true for the PC too – unless of course there are any major differences, and it that case we'll let you know in an update if necessary.*

THE SUN NEVER SETS

Dear Sirs,
In Issue 12 of **The One** you reviewed **Kingdoms Of England** which was very well done. Unfortunately the idiots who programmed the game, show a map of Britain – that is, England, Scotland and Wales! Scotland and Wales will always be a part of Great Britain but will never be known as England.

Gary Blair, Glasgow, Scotland.

CORE COCK-UP

Dear Sir,
I just thought I would write to set the record straight. In the latest issue of **The One** (Issue 11), you printed a piece about **Dynamite Dux** and stated that new recruit Robert Toone is in charge of the ST and Amiga versions, but he's been here all along and is actually programming the C64 version. Also, he has nothing to do with graphics – I'm the one who has done the graphics for the ST and Amiga. A little mistake there somewhere, still it boosted Rob's ego a bit and raised a few smiles.

Also in the Tips section in the same issue you stated that Kevin Norburn and Simon Phibbs designed **Rick Dangerous,** but in fact Simon and myself designed the game and did the graphics for all versions – and I worked on **Rick** while doing the graphics for all versions of **Action Fighter.**

I would appreciate it if you would print this letter to set the record straight.

TP Lloyd, Core Design, Mickleover, Derby.

GALACTIC GRIEF

Dear Sir,
I am writing to complain about **Elite** – yes the game that nobody complains about. The reason is that I can't seem to find a place to buy a new ship. Yes this game is driving me to distraction running all around the galaxy, and not even on a Tech 14 planet can I find a new ship for sale. What I am trying to say is HELP!!!

RJ Todd, Cheshunt, Herts.

Sorry RJ, but you can't buy a new ship in ***Elite*** *– you're stuck with the Cobra Mk III. It may seem a bit crusty at first, but once you get tooled up with plenty of weapons, it's like a whole new ship.*

COIN-OP QUIBBLE

Dear The One,
Two things have struck me lately: firstly that programmers are getting a better hold on the 16-bit machines, but also that original games ideas are becoming a rarity, causing the existing games types to be redone endlessly. Is there a solution to this 'problem'? My guess is we are stuck with it . . .

Why is it that a giga coin-op such as **Forgotten Worlds** (Three 68000 processors, one Z80 and massive memory) can still be converted so well to machines with one humble 68000? Does this mean that coin-op programmers are a bunch of wallies who aren't aware of the huge potentials of their machine?

Jay Lee, The Netherlands.

Original thought is a rare and wonderful thing, so it's a bit much to expect games designers to come up with a unique development every time. Anyway, if programmers couldn't borrow from older game ideas then we wouldn't have seen the superlative ***Rick Dangerous*** *– would we? On the subject of coin-op developers not using their hardware properly – are you sure that you've seen the original* ***Forgotten Worlds*** *in action? Good and all of Arc's conversion is, it comes nowhere near capturing the amazing visual and sonic onslaught created by the real thing in full swing.*

TIME WARP

Dear The One,
I have a few questions I would love to know the answers to . . .

When you review games, the column at the end of the review often says that the game will not be available for a few months or so. For example, this has happened with **Paperboy, Xenon II** and **Barbarian II** (which first showed up way back in Issue Two).

The question is, do you have the full game at your offices to review, or is it a playable demo? I mean, if you have the whole game at your offices, why do the software companies decide not to release the game to the public until about three months later?

Andrew Levin, Harrow, Middlesex.

Although we only review complete games, we don't always have a final packaged copy – instead we usually recieve a fully-finished pre-production 'master copy' and a mock-up of the documentation. Software publishers tend to time their releases very carefully, aiming specific products at specific times of the year (a good example of this is the way that the major coin-op conversions are held over to catch the Christmas binge), so it often happens that although a game is completely finished, it's held up by the manufacturer for economic reasons.

LOST BALL?

Dear The One,
Whatever happened to Gremlin's **Ultimate Golf**? Having seen loads of ads for this 3D golf sim – and even having gone to the great expense of ringing Gremlin several times – I've yet to get a sensible reply.

And while I'm at it, where can I get hold of a copy of **Tetris** – I missed it the first time around.

Kevin French, Whitehall, London.

Gremlin's Richard Barclay assures us that, despite the delays that have caused the hold-up, ***Ultimate Golf*** *is now nearing completion, and both ST and Amiga versions are on target for a November release. As for* ***Tetris,*** *that's due for re-released soon, as one third of the second Triad compilation which will also include* ***Baal*** *and* ***Menace*** *from Psygnosis.*

A TIMELY TIP

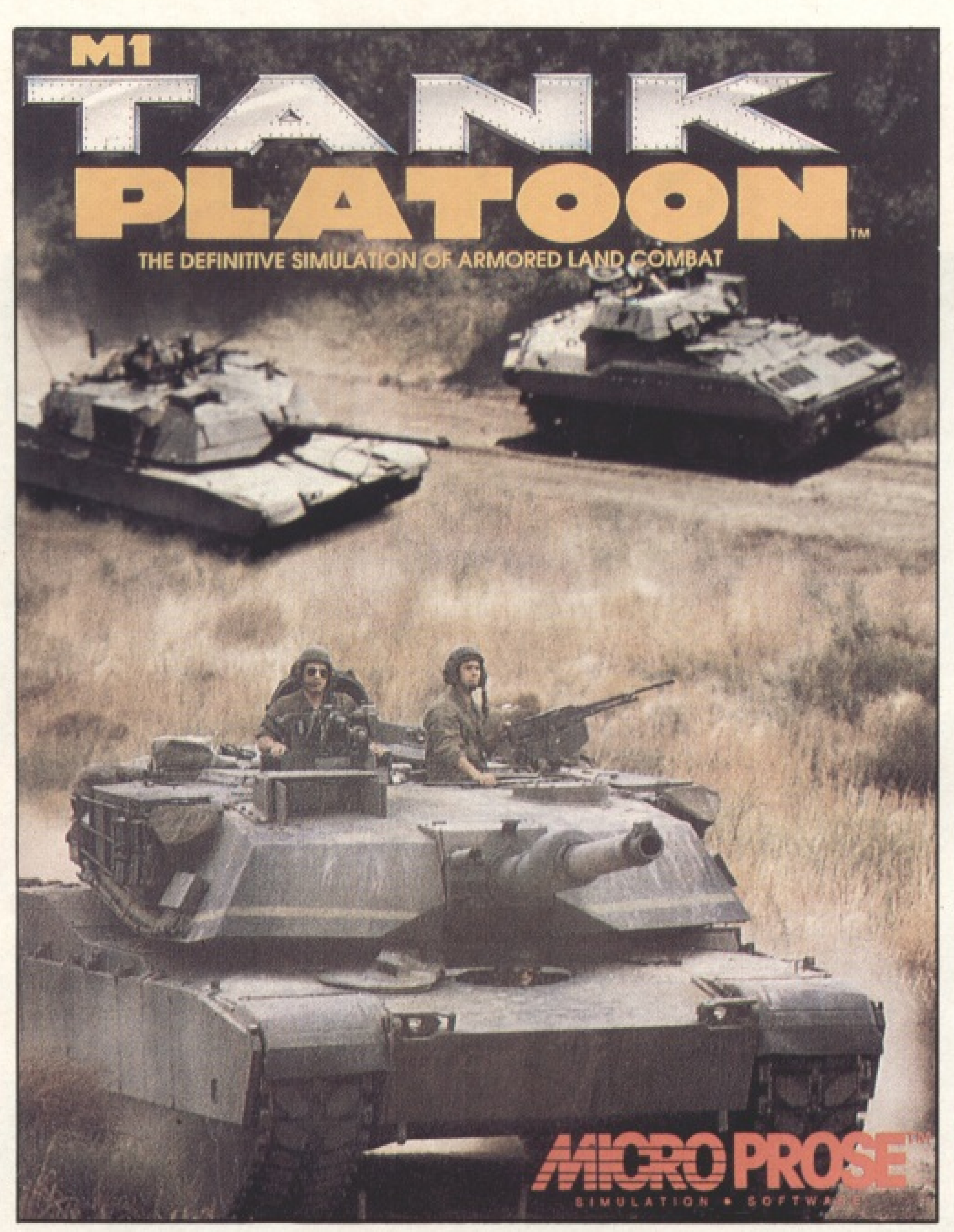
Dear The One,
I have a small complaint about your Tips section . . . how come every hint is for a brand new game? What about the old ones, games of days gone by – for example **Bionic Commando**? Please put this right.

James P Walsh, Rotherham, South Yorkshire.

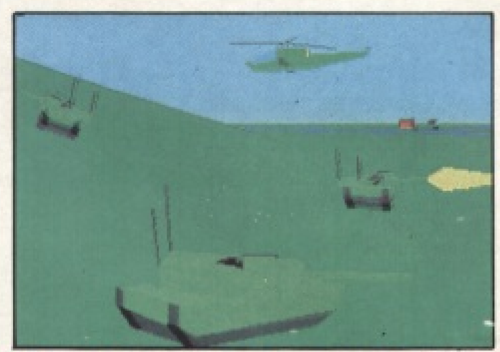
PS Say hello to Kylie Evans for me.

It just so happens that Gary Whitta is about to begin a 'golden oldies' section within the Tips pages, so if there's a game you'd like to see featured, drop him a line at: ***Gary Whitta, Tips, The One, Priory Court, 30-32 Farringdon Lane, London ECIR 3AU.*** *Unfortunately* ***The One*** *is run by a small staff in a busy office, so we can't give out tips help over the phone. So if you are stuck, then that address is your only lifeline. Oh, one more thing . . . Hello Kylie.*

Free Microprose watch with selected Microprose products at larger branches of W H Smith between 12th September and 6th November 1989





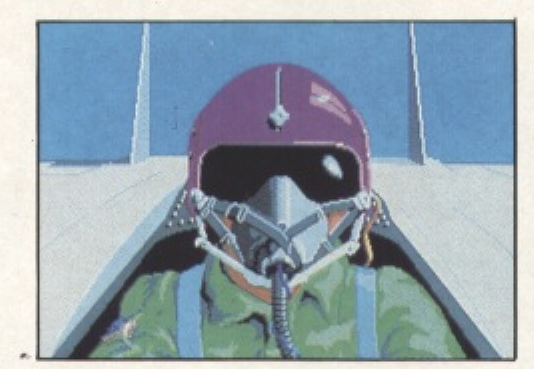


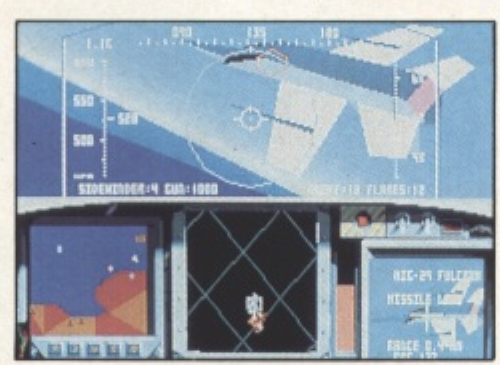
M1 Tank Platoon is the definitive simulation of armoured land combat. US tank platoons have four M1s. Four soldiers operate each tank. That's four tanks, sixteen men. And you control the whole shooting match.

16,000 acres of rolling, superb 3D terrain allows you to hide your tanks behind hills and ridges, just as a real tank commander would. Give orders to your entire platoon or to individual tanks. Lay down some heavy artillery or mortar fire before advancing your main tanks, or possibly call in air support in the form of A10 Tankbusters or AH64 Apache Gunships. Defend yourself against attack from the air by strategically positioning anti-aircraft batteries. The strategic permutations are endless!

With thousands of battlefields and millions of situations, there is infinite variation within the game. With varied skill levels allowing games for novice through to top notch, veteran tank commanders, take on single battles or wage war from start to finish.

M1 Tank Platoon. All the action of armoured land combat.







F15 Strike Eagle II is a whole new concept in computer air warfare. Dogfighting is the name of the game. The air swarms with enemy aircraft. Dice with death as you light your burners and head for the skies. Success depends on making the right moves – fast. Super smooth, non-stop action takes place over 250,000 square miles of authentic terrain. Superb, solid-filled polygon-based 3D graphics makes it feel as though you really are in the thick of the action. Hundreds of options, four difficulty levels and a vast amount of missions and scenarios make F15 Strike Eagle II perfect for dogfighting veterans and novices alike.



Unit 1, Hampton Road Industrial Estate, Tetbury, Glos. GL8 8LD. Tel: 0666 504326/504412

NEWS

Atari's Space Ace, the ageing sequel to its classic laser disc coin-op, **Dragon's Lair,** is about to follow its predecessor to the Amiga, once again courtesy of Readysoft and Entertainment International. And the good news for ST owners is that they're not to be left out this time around.

Designed by former Disney animator Don Bluth (who recently collaborated with Steven Spielberg to produce **An American Tail** and **The Land Before Time**), **Space Ace** didn't have the same impact on the arcades as Dirk The Daring's mediaeval adventures, but it did become something of a cult hit.

Here, the player is cast as Ace, a reluctant cosmic hero whose girlfriend Kimberley is kidnapped by the evil Commander Borf. Borf's world domination plans involve reverting the world's population to a state of childish stupidity using the mysterious Infanto Ray – and only Ace can stop him!



Open wide! Grabbed by an alien beast, Ace has seconds to aim and fire before it's all over bar the shouting.

Taking heed of gripes about **Dragon's Lair,** Readysoft has promised that **Space Ace** will feature ALL of the original's scenes (over 40) without having to resort to 'mirror imaging'. The team also claims that the experience will be more interactive this time around: **Dragon's Lair's** gameplay involved little more than a couple of taps on the joystick every now and again.

Perhaps the best news though, is that the game will run on half-meg machines (although Atari 520 owners with a single-sided drive will only be able to experience half of the game).

On the down side, there'll still be a whopping great six disks to cope with – covered by a £44.95 price tag! Release is scheduled for early November on both machines.

Ace plummets to his death – better luck next time . . .

EMPIRE DRAWS AN ACE

▶ TOP TEN ◀

(Month Ending September '89)

AMIGA

1	3	FALCON: THE MISSION DISKS VOLUME ONE (Spectrum HoloByte/ Mirrorsoft)
2	8	POWERDROME (Electronic Arts)
3	NE	ROBOCOP (Ocean)
4	NE	POPULOUS: THE PROMISED LANDS (Electronic Arts)
5	2	SHOOT 'EM UP CONSTRUCTION KIT (Palace/Outlaw)
6	6	THE NEW ZEALAND STORY (Ocean)
7	1	FEDERATION OF FREE TRADERS (Gremlin)
8	RE	LORDS OF THE RISING SUN (Cinemaware/Mirrorsoft)
9	NE	F-16 COMBAT PILOT (Digital Integration)
10	RE	FALCON (Spectrum HoloByte/ Mirrorsoft)

Compiled exclusively for The One by SOFTWARE CIRCUS LTD. The Plaza on Oxford Street, 120 Oxford Street, LONDON W1N 9DP. Tel: 01 436 2811.

Bullfrog's god-like genius takes the Populous expansion disk straight to number 4.



NEWS

BROS: NEXT BIT

WITH THE near legendary Bitmap Brothers currently soaring to a new pinacle of international stardom thanks to the runaway success of **Xenon II,** you may think that the industry idols would be tempted to rest on their well-earned laurels. But no. Bros is beavering away on its fourth game – an arcade adventure for Image Works entitled **Cadaver.**

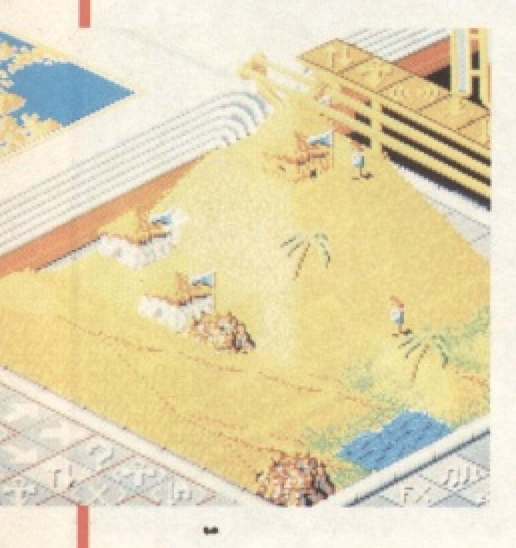
Superficially similar to Ultimate's series of 8-bit Filmation games, such as **Knight Lore** and **Alien 8, Cadaver** casts the player as an adventurer trapped inside a huge castle.

A forced-perspective isometric viewpoint is used to portray the action, but Bros' Steve Kelly claims that with combat sequences and complex arcade-style puzzle-solving to deal with, there's a good deal more to the gameplay. "This is going to be our most complex project to date. By the time it's finished, we should have put something like three man years of work into it," he claims.



Work on **Cadaver** first began even before **Xenon II** was conceived – but it's only now that the game has reached a presentable stage. Unlike **Xenon II,** both design and programming work are being handled in-house by Bros – with graphics to be provided by a new graphic artist who's name Bros is reluctant to reveal. Release is scheduled for early 1990 on both ST and Amiga, with PC to follow.

DIVINE COCK-UP



DUE TO a clerical error, our **Populous** Competition report in the last issue (pages 20 and 21) we stated that the overall winner was Andrew Reader, when in fact the real champion was Kenneth Little from Somerset. Heartfelt apologies go to Kenneth and all involved.

After taking the UK title, Kenneth then went on to represent **The One** at the all-important world final held last month between the top 16-bit magazines from the UK, Germany, France and Sweden.

Though he performed admirably, Kenneth had to settle for second place after being narrowly beaten in the final by France's Reges Perichon, who represented **Tilt** magazine. World Champion Reges is now packing his cases for a fun-packed holiday in Hawaii.

TOP TEN

(Month Ending October '89)

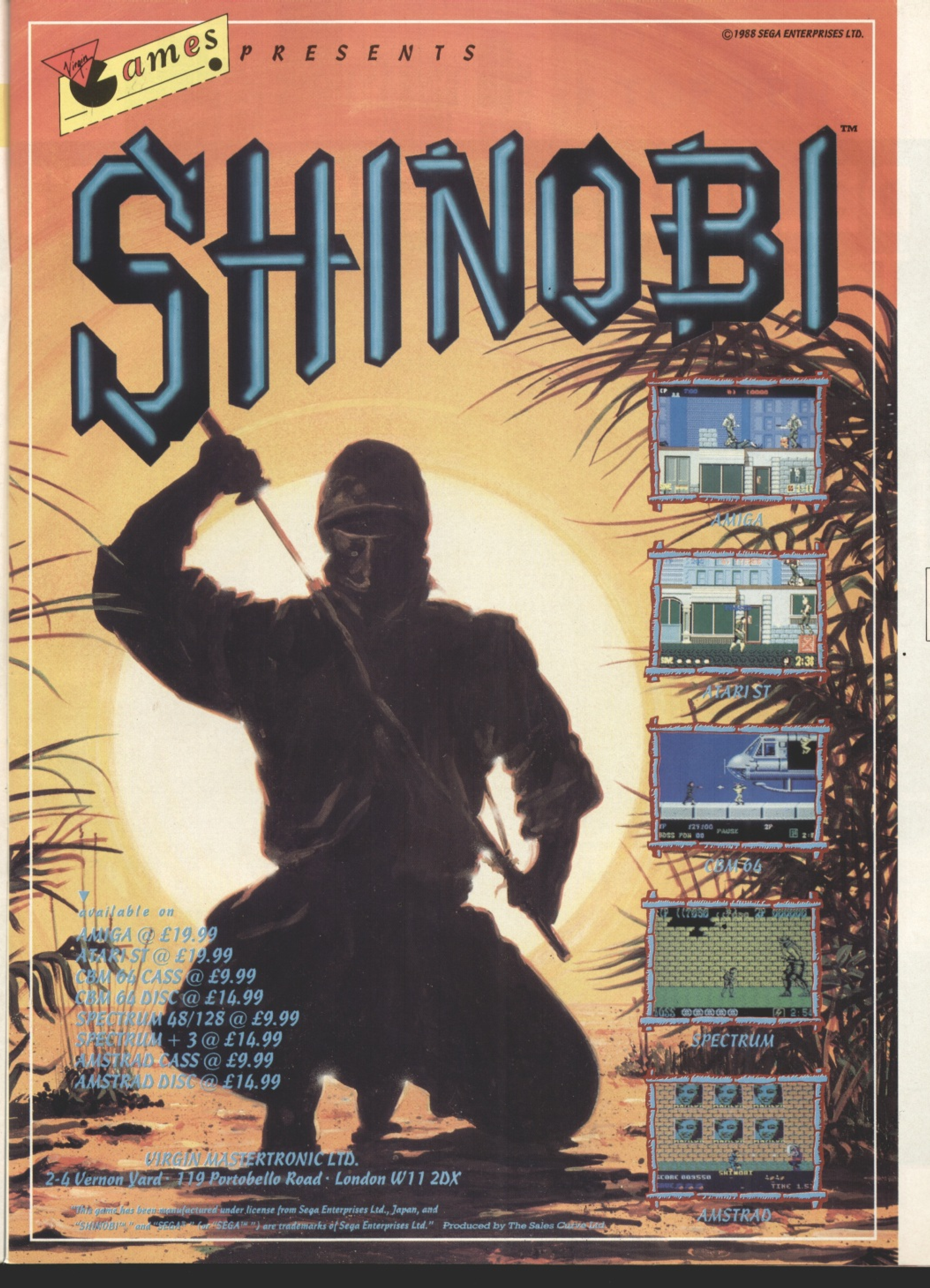
ATARI ST

1	1	FALCON: THE MISSION DISKS VOLUME ONE (Spectrum HoloByte/ Mirrorsoft)
2	NE	POPULOUS: THE PROMISED LANDS (Electronic Arts)
3	NE	RED LIGHTNING (SSI/US Gold)
4	NE	ROCKET RANGER (Cinemaware/Mirrorsoft)
5	NE	PALADIN (Artronic)
6	NE	THE NEW ZEALAND STORY (Ocean)
7	NE	BATTLETECH (Infocom/Activision)
8	NE	RICK DANGEROUS (Firebird)
9	RE	FALCON (Spectrum HoloByte/ Mirrorsoft)
10	NE	BATTLE CHESS (Electronic Arts)

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Highflying, Nazi-bashing, girlie-getting fun reaches the Atari as Rocket Ranger zooms into Number 4.




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DELPHINE'S BRIGHT FUTU

THE GRAPHIC adventure is dead – long live the graphic adventure! With the cumbersome system of text entry fast going out of vogue, the emphasis in adventure games these days is on ease of use, combining puzzles and problems normally associated with text adventures with a system that makes commands quick and easy to enter.

Sierra On-Line and Lucasfilm Games have both made some progress in achieving this lofty ideal in the past, but Delphine Software claims to be the first to go the whole hog, creating a complete adventure-style game that's controlled with arcade simplicity in the shape of **Future Wars: Time Travellers** and its revolutionary gameplay system 'Cinematique'.

The system was devised by Paul Cuisset, who has spent the last three years devising a quick 'n' easy adventure system – while still managing to take time off to design and program **Bio Challenge.**

The scenario casts you as an everyday office worker who falls through a hole in the fabric of time to the 43rd Century when Earth is under attack from an alien race . . . and naturally you are the only person capable of stopping them. As the plot unfolds, the player is plunged back and forth through time, visiting the Middle and Prehistoric Ages, where valuable clues lie.

Future Wars allows complex object/character interaction and manipulation with just a few swift clicks of the mouse button – a feature which proves invaluable in a game featuring well over a hundred locations and countless objects. Gone are the days of . . .

›Unlock door

WHICH DOOR DO YOU WANT TO UNLOCK, THE RED DOOR OR THE YELLOW DOOR?

›Unlock yellow door

WHAT DO YOU WANT TO UNLOCK THE YELLOW DOOR WITH?

›Open yellow door with key

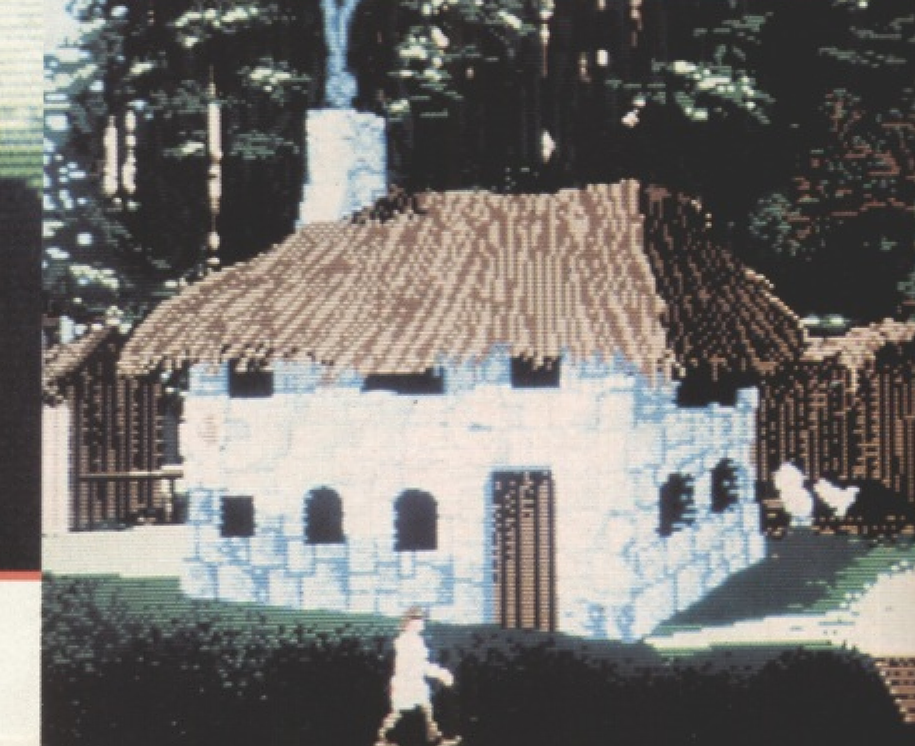
WHICH KEY DO YOU WANT TO UNLOCK THE YELLOW DOOR WITH, THE SHINY BRASS KEY OF THE SMALL KEY?

›Open yellow door with shiny brass key

THE DOOR IS NOW UNLOCKED

›Go through the door

WHICH DOOR DO YOU



RE

If you could see what I could see – when I'm cleaning windows . . .

The revolutionary Paul Cuisset.

Fully three-dimensional locations allow the player to walk in and out of the screen.

Future Wars' input system in action – so good, it even solves the game for you (well not quite).

EXAMINE
TAKE
INVENTORY
USE
OPERATE
SPEAK

EXAMINE

WANT TO GO THROUGH THE RED DOOR OR YELLOW DOOR?
›Go through the yellow door
THE YELLOW DOOR IS CLOSED
›Open door
WHAT DOOR DO YOU WANT TO OPEN . . .
›!£$%&*!
I DON'T KNOW HOW TO . . .

Providing Delphine's Cinematique system takes off, there's the possibility of further games carrying the **Future Wars** prefix. But for now, **Future Wars: Time Travellers** is set for a simultaneous release on both side of the Channel at the end of October on ST and Amiga at £24.99. The PC version is currently under development.

TOP TEN

(Month Ending October '89)

IBM PC AND COMPATIBLES

Position	Last	Title
1	1	JET FIGHTER (Velcity/Paperlogic)
2	RE	KING'S QUEST III (Sierra/Activision)
3	NE	LICENCE TO KILL (Domark)
4	NE	SPACE QUEST III (Sierra/Activision)
5	NE	F-15 STRIKE EAGLE II (Microprose)
6	RE	PSION CHESS (Psion)
7	2	FLIGHT SIMULATOR III (Microsoft)
8	RE	CHESSMASTER 2100 (Mindscape)
9	NE	CURSE OF THE AZURE BONDS (SSI/US Gold)
10	NE	LIFE AND DEATH (Mindscape)

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Matter of Life And Death take Mindscape's surgical simulator to Number 10.



THE Wun

WEDNESDAY, NEVER 12, 1989 THOUGHT; BLOODY HELL!

SOFTWARE TOO DEAR!

It can't go on – claims Wright

Mastertronic's budget manager, Andrew Wright today blasted the establishment with his shock claim that: "Existing 16-bit software is just too expensive."

The outspoken blond, 26, made his extraordinary outburst as his company prepared to stun the entire world by dramatically slashing the price of its range of ST, Amiga and PC budget software to an outrageously low £4.99 – the lowest price ever for 16-bit software!

Wright, whose scandalous past has included infamous spells with Activision and Thalamus (among others) also claimed that...

TOO MUCH to pay for a game!

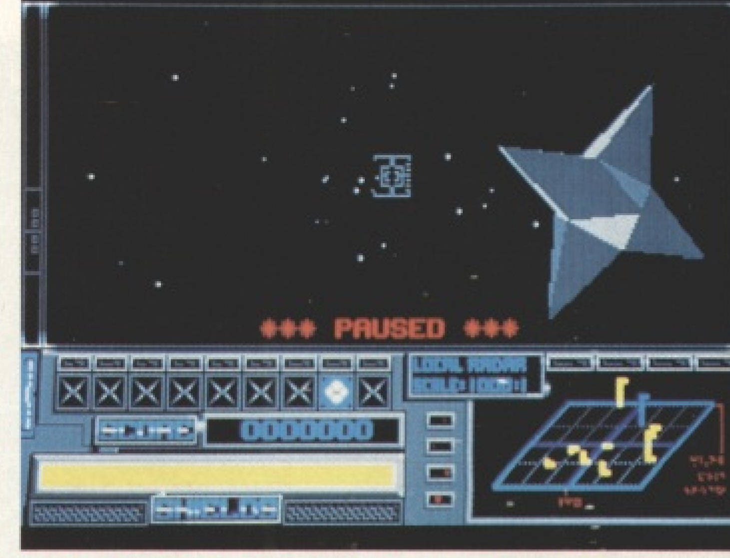
- Everybody in the business (except him) has **TWO FERRARIS**!
- The moon is made of **GREEN CHEESE**!
- He's slept with the **ENTIRE CAST** of Eastenders!

The first releases on the new label – sensationally entitled 16 Blitz – are an amazing mixture of original product and re-releases, including the brilliant **Infection** (reviewed on page 76), **Roadwars** (previously on the Arcadia label). **Little Computer People, Kickstart II, Sorcery +, Pub Pool, World Darts** and many many more!

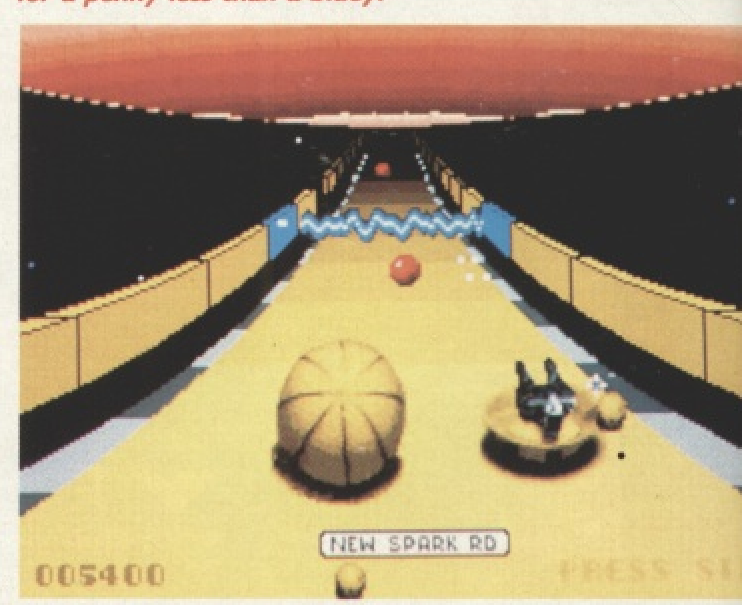
Previewed at the PC Show, the outrageous new range is due to be launched in mid October, and is set to dominate the global software scene within a matter of days.

Mastertronic is currently developing even more software for the range – and inside sources claim that there's a definite possibility of more re-releases from Virgin Mastertronic's back catalogue, including such all-time classics as **Xenon** and **Sidewinder.**

We phoned everybody else in the business to get their reaction, but they were all out at lunch (or something).

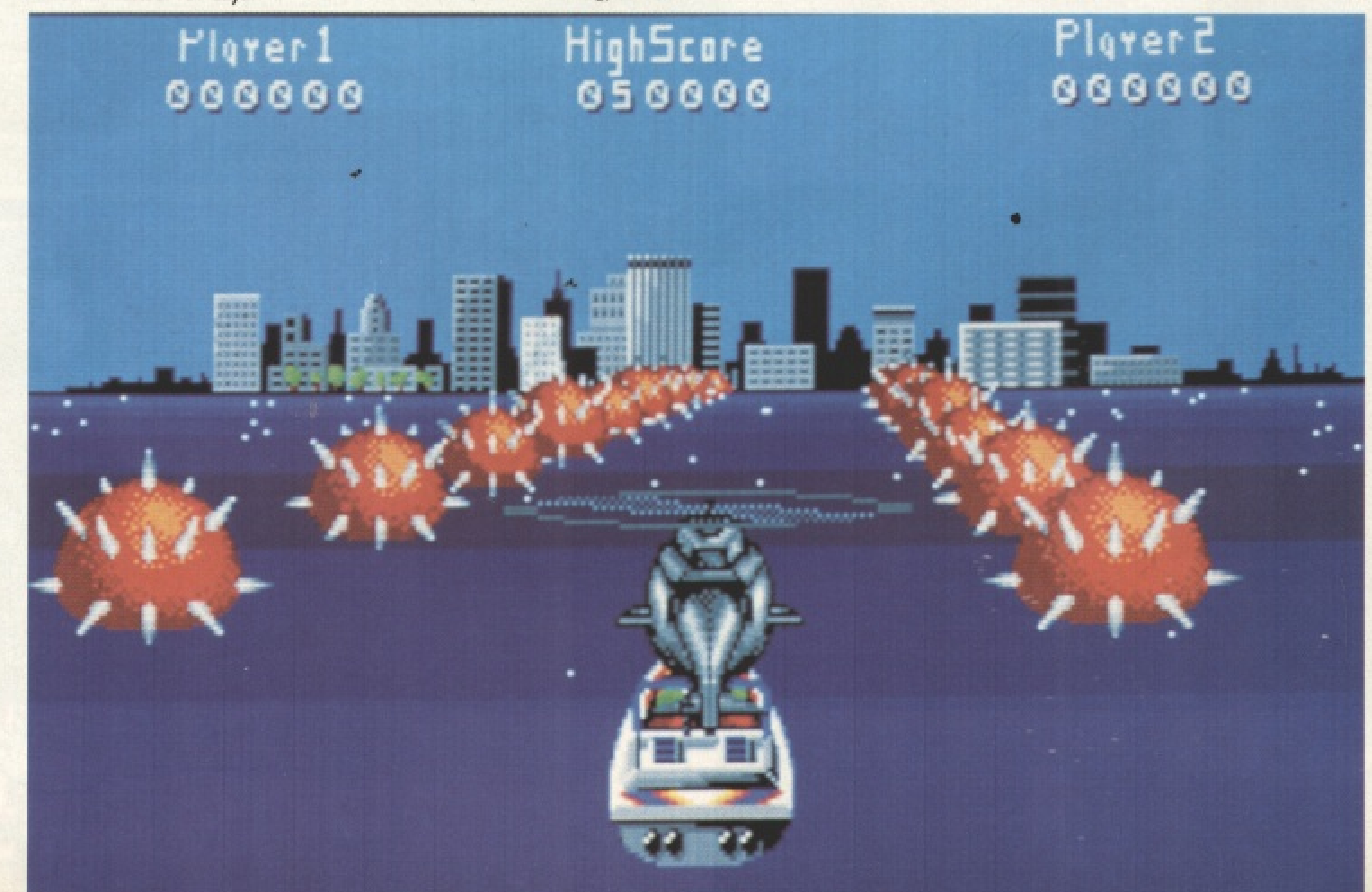


KELLY X – original filled vector blasting action for a penny less than a bluey.



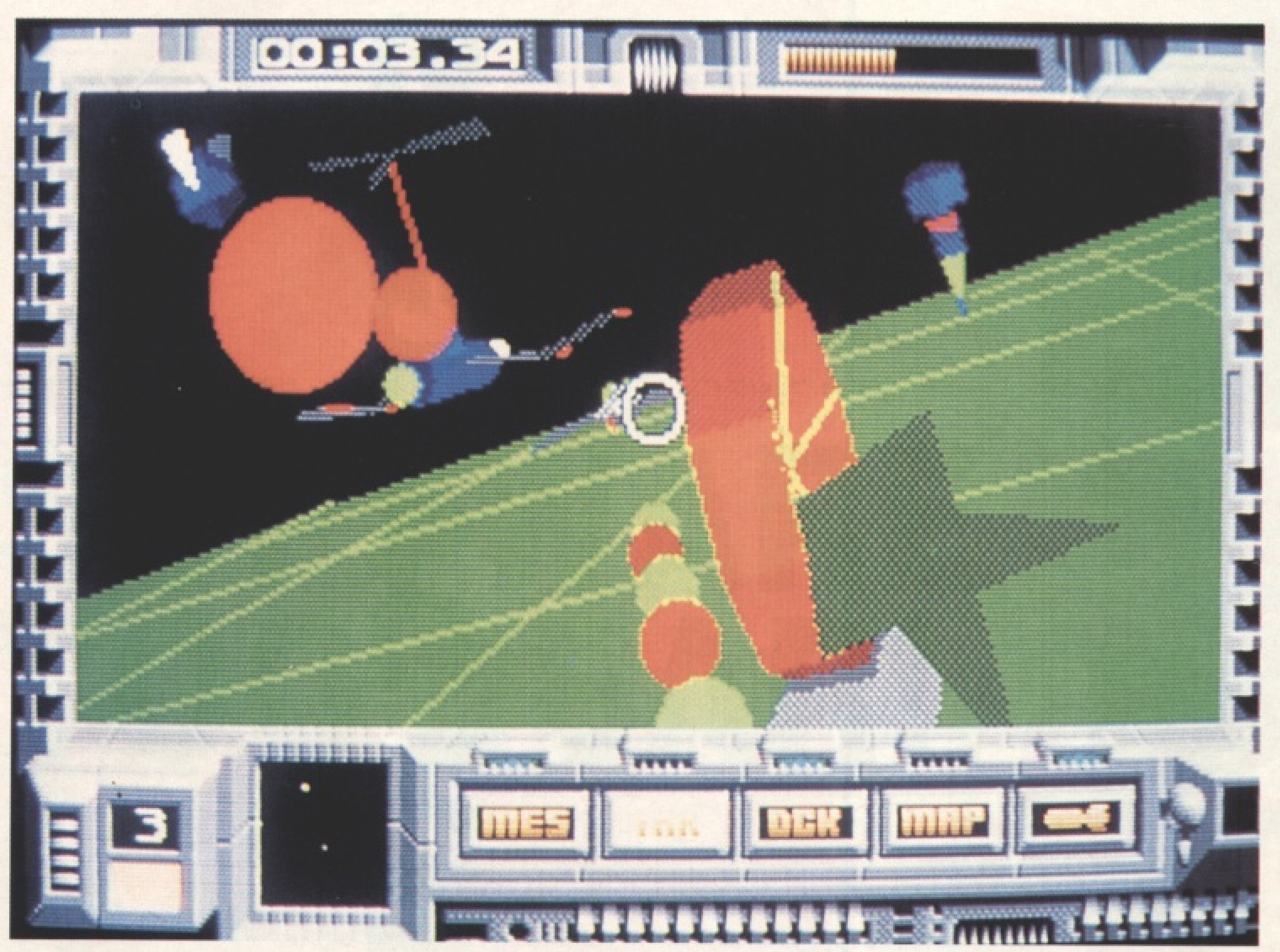
ROADWARS revs up for re-release.

WHAT you get for your hard-earned money... aquatic destruction in Speedboat Assassin. PLUS! A free plastic case! PLUS! An exclusive inlay! PLUS! A receipt! PLUS! A free carrier bag! (participating stores only).



SHELF TALKERS

ESSENTIAL SOFTWARE OF THE LAST THREE MONTHS



PHASE

AFTER a wait of almost two years, Image Works' innovative combination of 3D vector shoot 'em up and strategy, **Interphase**, is finally complete and ready for release after numerous development hold-ups.

Put together by ex-Realtime and Argonaut vector genius Adrian Stephens (with a little help from the Image Works in-house team and a graphic boost from Mark Coleman, designer of **Speedball** and **Xenon II**), **Interphase** is set in a futuristic society where the number one leisure activity is 'dreamtracking' – plugging into machines to experience the wildest of fantasies.

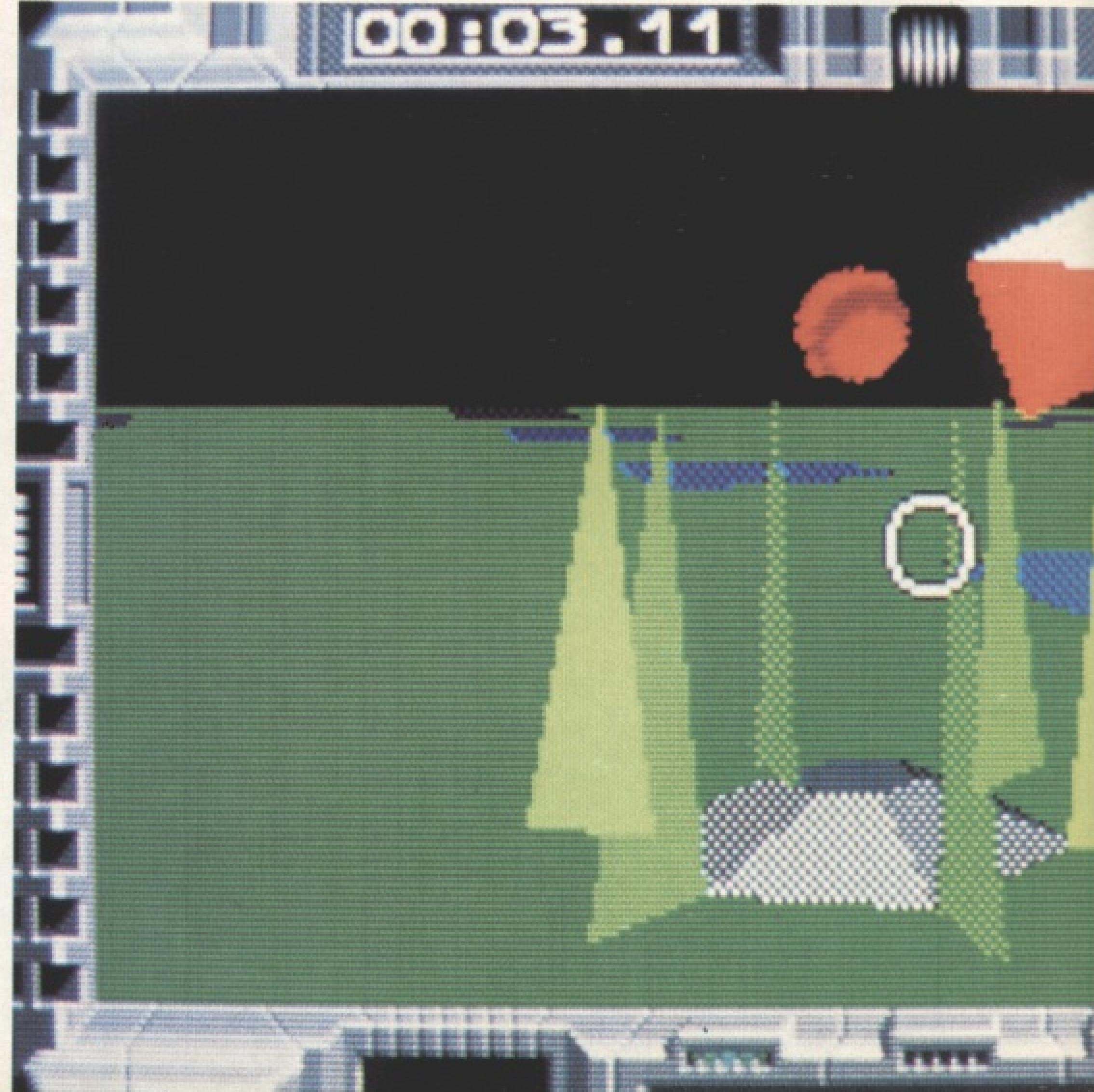
But little do the people know that The Corporation, the firm behind dreamtracking, plans to turn the population into mindless zombies and subsequently dominate the world!

The player is cast as a hacker who, having stumbled onto The Corporation's plan, teams up with a female freedom fighter in an attempt to steal the

Your female accomplice inside the building relies on you to see her safely through 12 floors – and out again. Security cameras must be deactivated to prevent alarms sounding, sentry droids diverted and locked doors opened – with all operations carried out from inside the computer...

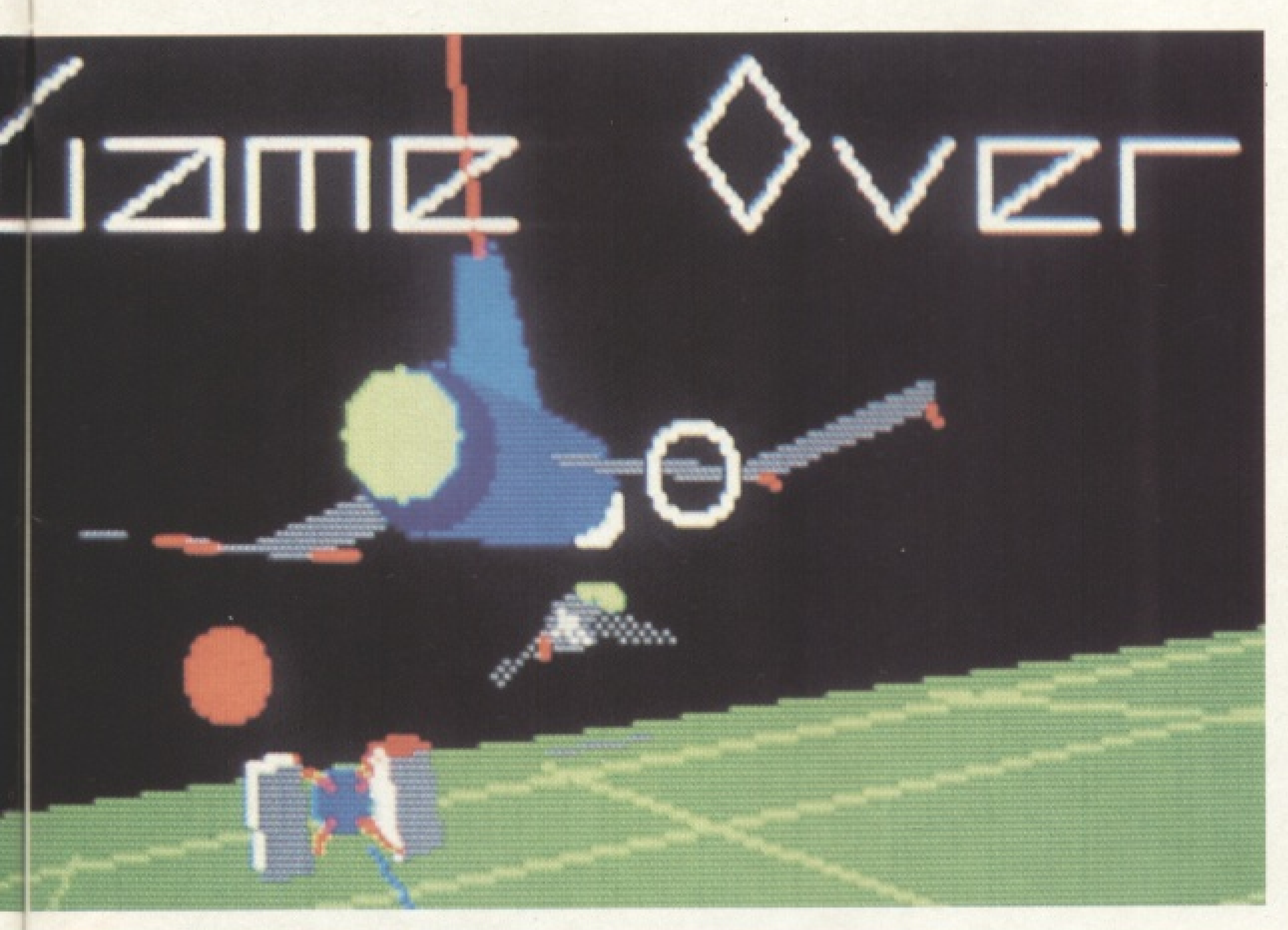


The player travels around the interior of the Corporation's mainframe computer just as he would fly around in a conventional flight simulator. Seen here is only part of the surreal computer's eight stories – the entire machine is built like a sandwich, with levels stacked one on top of another.





ER SET TO STUN

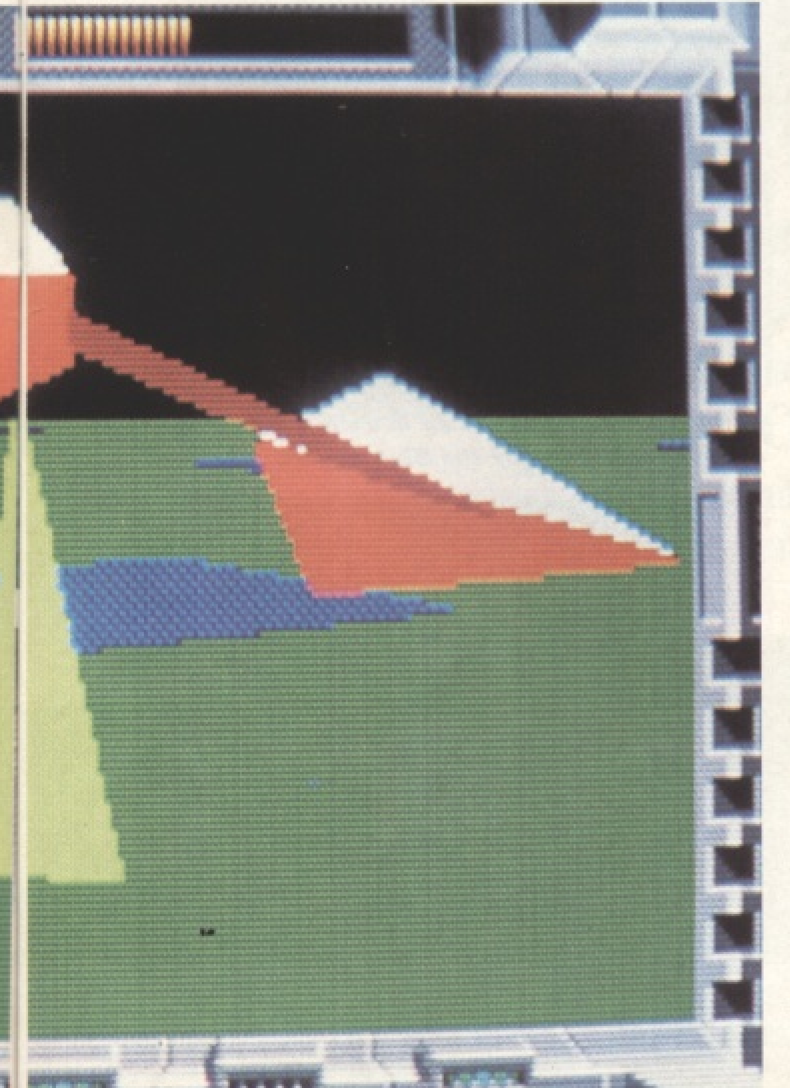


offending disc from The Corporation's skyscraper HQ.

You yourself never actually enter the building, instead you use your talents to patch into the Corporation's central computer (which controls the building's security systems) using a customised dreamtrack and allow your accomplice to infiltrate the building and make off with the disc.

Interphase is due for release on ST, Amiga and PC in mid November at a price of £24.99 apiece.

Watch out for a full review next month.





The mainframe is protected by all manner of defence systems – both ground-based and airborne. They can either be shot down individually (using lasers or guided missiles) or completely wiped out by destroying the generators that create them. Seen here is one of the more whacky enemies – a unicycling frog!

THE PERSONAL COMPUTER SHOW

If it's September, it must be about time for the PC Show – the exhibition that everyone loves to moan about, but which gets bigger and bigger each year regardless. Whether it's exhibitors complaining that the stands are too expensive or that the venue smells (seriously!), or visitors who find that there are too many trade-only days, the PC Show always comes in for more than its fair share of stick.

On the plus side, however, it's always worth joining the queue to see the latest software and hardware developments. This remains the only public exhibition where you can view what games the major companies have up their sleeves for release at Christmas and beyond into 1990.

But for those of you who can't make it to Earl's Court between September 30th and October 1st, here's **The One's** (by no means) comprehensive guide to what's on show . . .

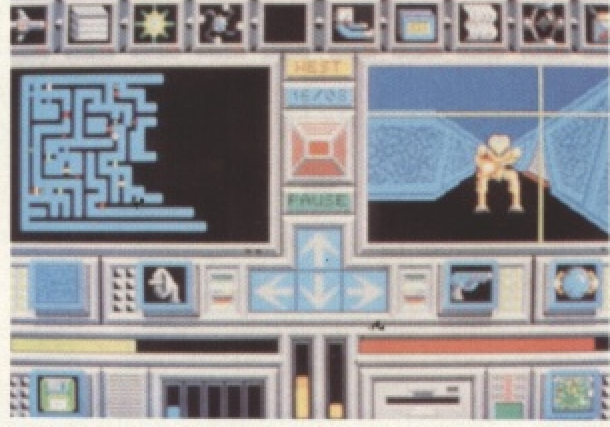
ACCOLADE

Accolade is attending the PC Show for the first time in its own right and is previewing a number of new simulations – most of which you read about first here in these pages (Work In Progress, Issue 11).

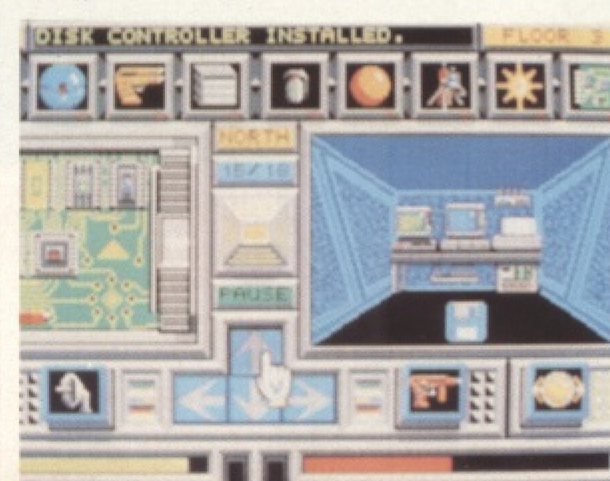
The Cycles, the motorbike sim, and **Powerboat USA: Offshore Superboat Racing,** are both on display, and pre-production versions of the latest scenery disks for **Test Drive II** are also being demonstrated.

The galactic exploration game with the provisional title of **Synergy** has been rechristened **Day of the Viper,** and a complete version is on the stand.

Two graphic adventures – **Don't Go Alone** and **Third Courier** – will also show their faces, with the line-up rounded-off by a flight simulation based on the US Navy's answer to the Red Arrows, The Blue Angels.

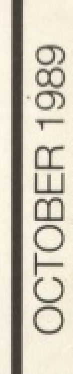


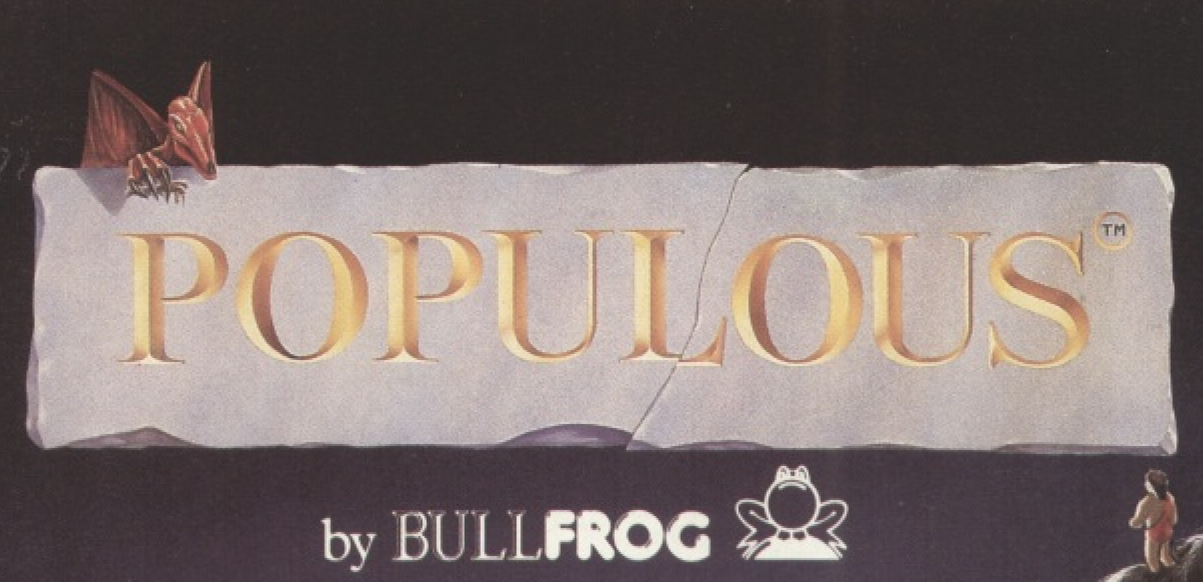
► *Space-age adventure with a twist of strategy in Day Of The Viper.*



► *Accolade takes to the air in a showy display of formation flying by the Blue Angels.*







by BULLFROG

AVAILABLE SOON ON PC!

ATARI ST

AMIGA

THE PROMISED LANDS

NEW! A Populous data disc is now available for ST and Amigâ, offering 5 divine new worlds, advanced strategies, and even more challenge! An essential purchase for Populous players everywhere, at only £9.99!

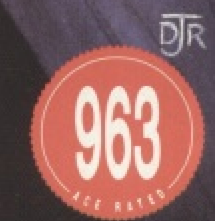


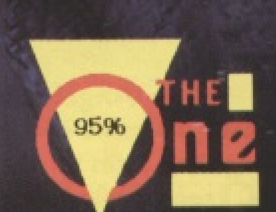




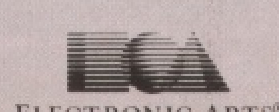








ELECTRONIC ARTS



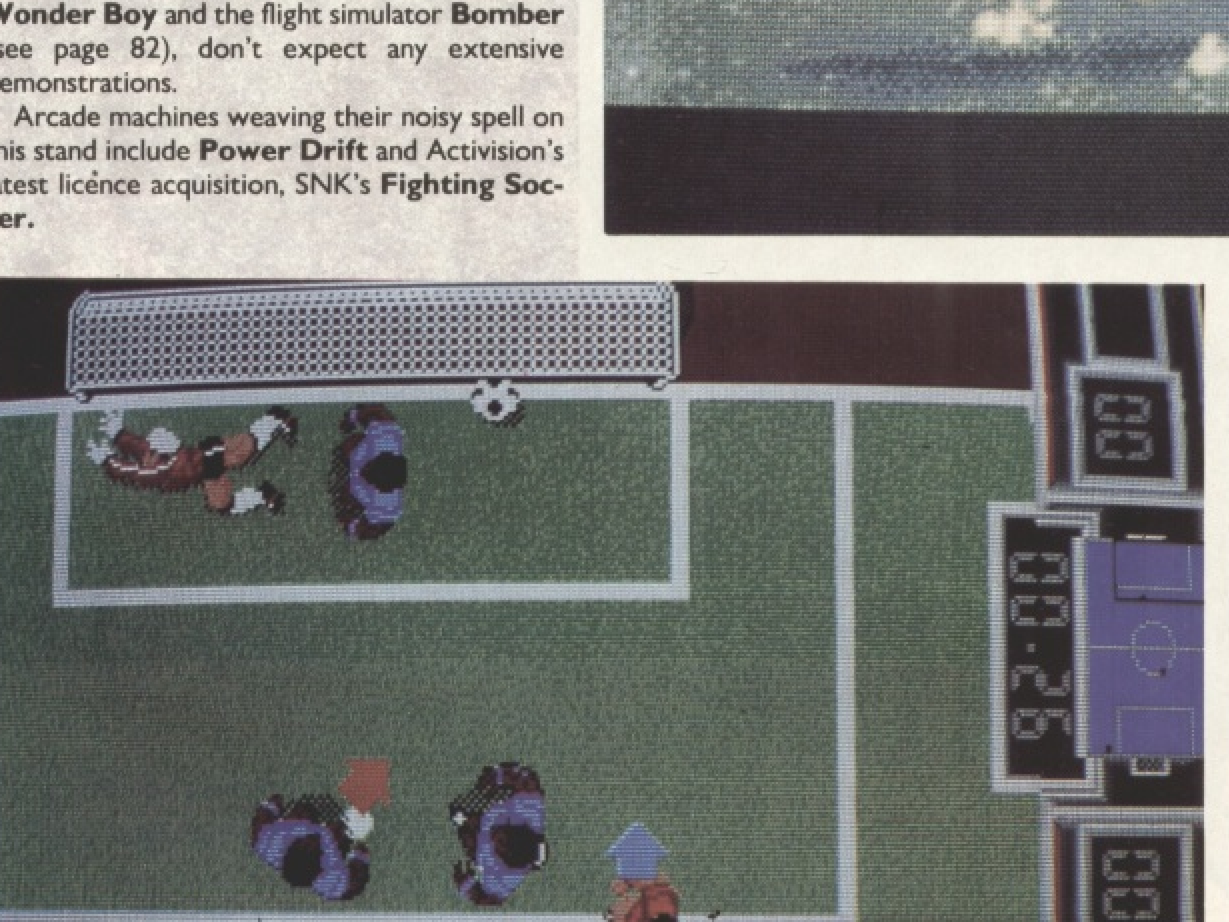
To order, send £9.99 for "The Promised Lands" data disc (Original Populous required to play) or £24.99 for Populous to **ELECTRONIC ARTS, DEPT. PCS, 11-49 STATION ROAD, LANGLEY, BERKS SL3 8YN.** For credit card orders, please phone **(0753) 49442**

THE PERSONAL COMPUTER SHOW

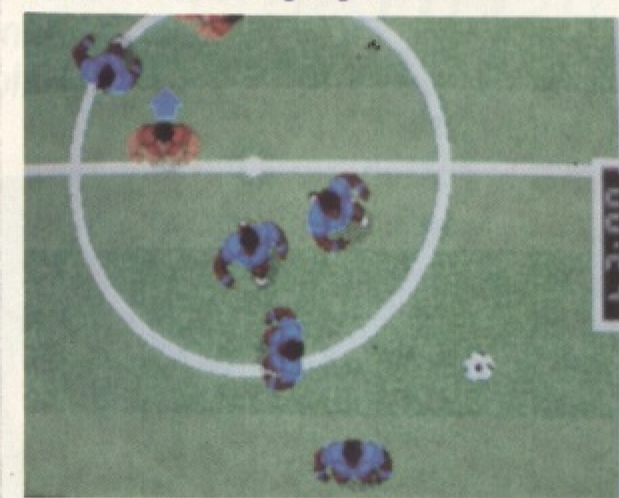
ACTIVISION
(Incorporating Electric Dreams)

Activision hasn't got a stand so much as an 'information point', the company says. So, while you're welcome to pick up info in the form of brochures and posters on forthcoming releases such as **Ghostbusters II, Power Drift, Galaxy Force, Altered Beast, Super Wonder Boy** and the flight simulator **Bomber** (see page 82), don't expect any extensive demonstrations.

Arcade machines weaving their noisy spell on this stand include **Power Drift** and Activision's latest licence acquisition, SNK's **Fighting Soccer.**



▶ ***Footie fun with** Fighting Soccer.*



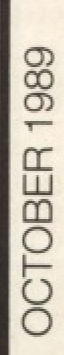
ALTERNATIVE
(Incorporating Screen 7 and Again Again)

Alternative's new 16-bit budget range comes in at £9.99, and if you missed **Postman Pat, BMX Ninja** and **Nighthawk** first time around, here's your chance to see them on ST and Amiga.

On the Screen 7 label, **Fallen Angel** and **Legend of Tell: Crossbow** (the game of the TV series), are both showing their faces for the first time. And by the way, keep your head up and your eyes peeled for demos of Australian Rules Football.

▶ ***The boiler-suited spook chasers come on down in** Ghostbusters II **(above) while** Bomber **takes off (below).***







THE PERSONAL COMPUTER SHOW

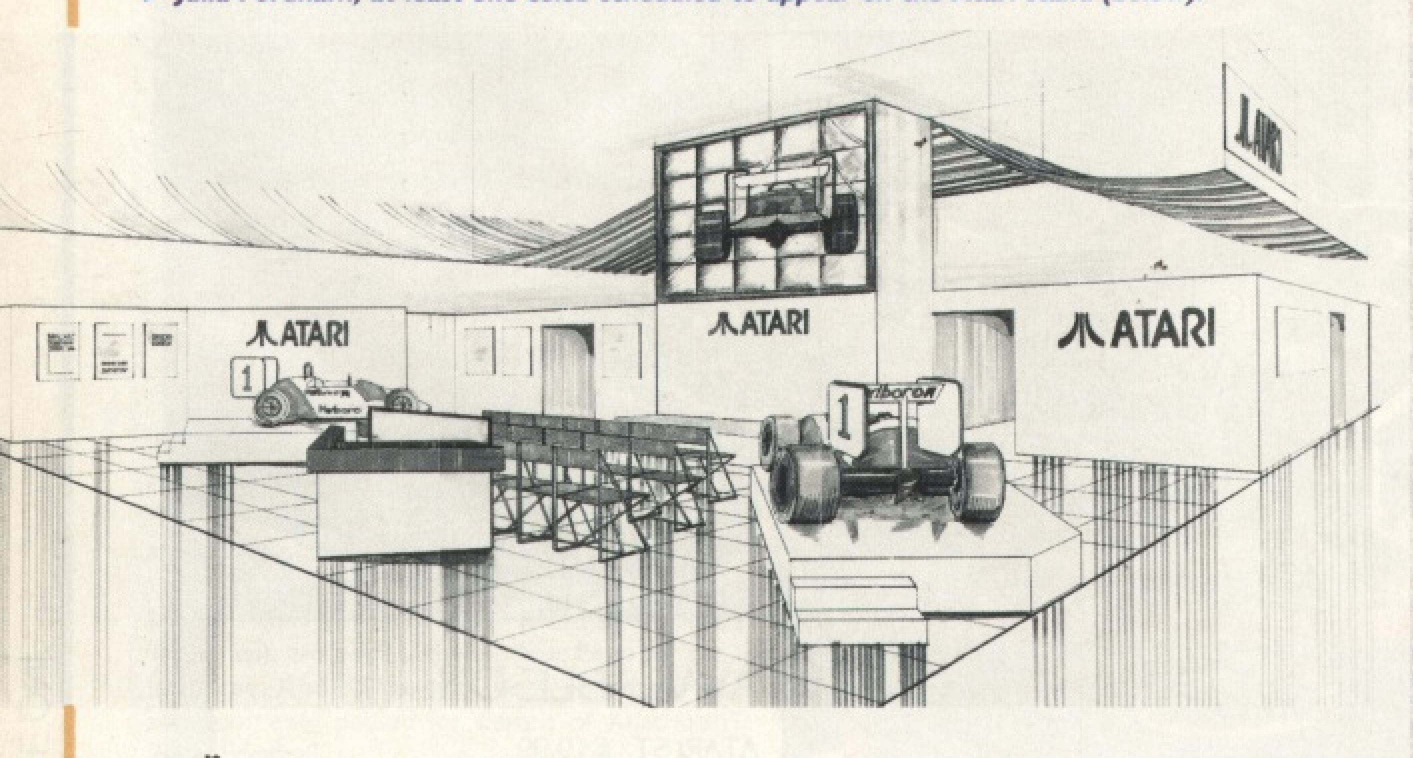
ATARI

Try a bit of celebrity spotting in and around Atari's customarily vast stand. Stacey, the portable ST, is being shown in the UK for the first time at the show, although it's Stacey's musical potential, thanks to her built-in MIDI port, which Atari is plugging hard.

You're unlikely to catch a glimpse of Peter Gabriel, whom the company had originally hoped would lend his weight to Stacey's credentials, but Julia Fordham (who's come a long way since she was one of Mari Wilson's Wilsations) has promised to pop in. And even if you miss the celebs on the ground, there are plenty of pop promotions on the video wall next to the stand.

If you want an ST that you can cart about with you, it'll set you bck £799.99 – the set up includes a built-in 3.5" disk drive and a backlight Supertwist screen (which displays at a resolution of 640x300 pixels in green and black only).

► Julia Fordham, at least one celeb scheduled to appear on the Atari stand (below).



CDS

A sporting theme fills the air here, with the micro version of ITV's **Sporting Triangles** and **European Super League Football** both on display.

Further titles from US company Artworx are also on show, including what must be about the 2,000th strip poker implementation and **Centrefold Squares** – described by the company as 'naughty but nice'. It's claimed that these games are 'for adults' – really?

CHEETAH

If you're looking for joysticks, this is the place to come. Cheetah's latest subtly entitled **The Exterminator,** and weighs in at just under a fiver. If you'd prefer something a bit more upmarket, the company is launching a £14.99 model of an unusual design.

The stand also boasts light guns and a small section for Cheetah's specialist music products: a new keyboard range, plus its sequencer, drum machine, sampler and synthesiser.



The storm has broken. MicroProse's latest title is here.

This high technology simulation of strategy and tactics is based on one of the most dramatic and detailed stories of modern warfare – Red Storm Rising, the international best-seller by Tom Clancy and his technical collaborator Larry Bond.

Working with the authors, MicroProse have brought the book's intense action and excitement to your computer screen. You are put in command of an American nuclear attack submarine at a time when the two super powers collide.

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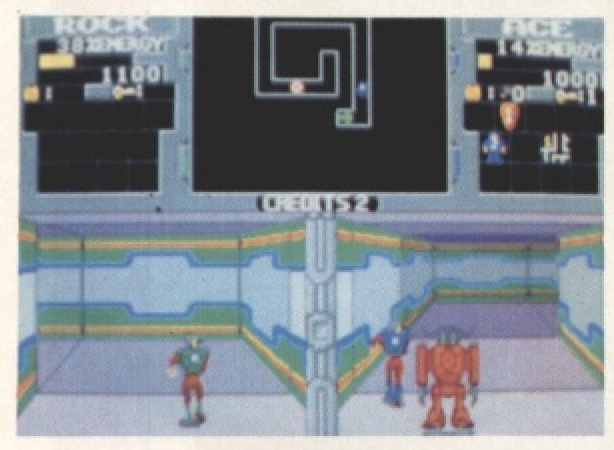
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THE PERSONAL COMPUTER SHOW

► **Domark titles abound – (clockwise from above)** *Hard Drivin', Pictionary, Dragon Spirit, Shufflepack Cafe, Cyberball, APB* **and** *Xybots.*







COMMODORE

Commodore is determined to be taken seriously this year and is majoring on its business products. This means it's introducing its new PC30 and upmarket PC50 machines – and even the Amigas on show are concentrating on DTP and CAD packages.

DINAMIC

The people who brought us the lantern-jawed **Freddy Hardest** aren't going to let go without a struggle. Series of games based on a single character haven't generally been successful – **Wally Week** couldn't keep MikroGen afloat, and **Jet Set Willy** never did get to meet the taxman – but Freddy has been going longer than most. This year he's horizontally scrolling in Manhattan.

Two more newies from Dinamic are **Grand Prix Master** and **After the War,** which sees you trying to escape from Earth following a nuclear holocaust. PC owners should stop off here to have a look at the latest version of **Navy Moves.**

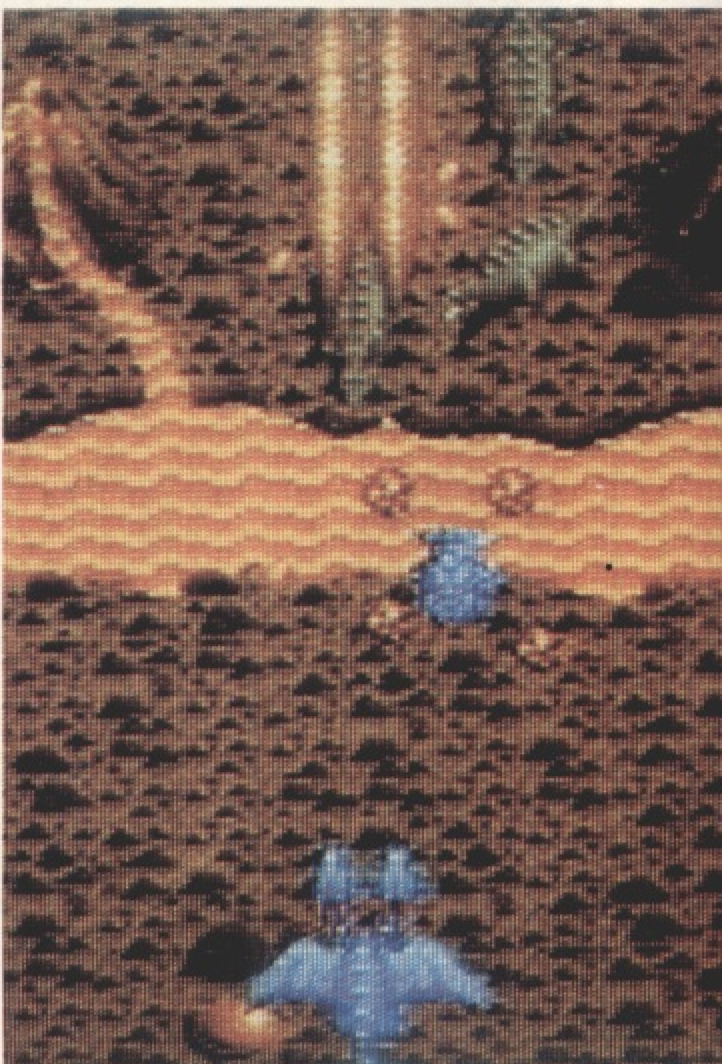
DOMARK (Incorporating Tengen and Broderbund)

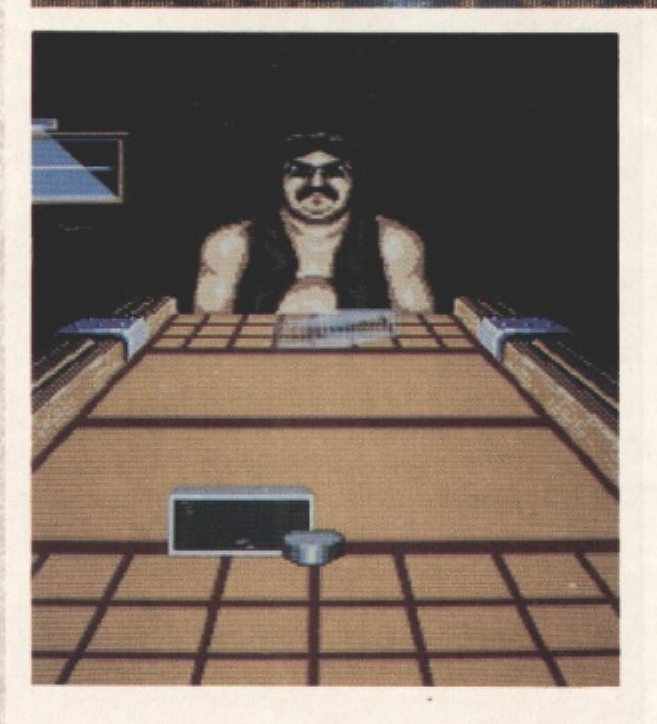
Arcade fans are in for a treat, as Domark has plenty of the real thing on display, alongside demos of its own computer game versions.

Hard Drivin' is the one Domark wants you to be overwhelmed by, with full-size sit-in cabinets on the stand and playable demos of the game. **Dragon Spirit, Toobin', Cyberball, Xybots, APB** and **Escape from the Planet of Robot Monsters** are also lying around, which should ensure that the stand remains congested all weekend and that Domark contributes it fair share to the leisure hall's noise level.

Domark is also showing off some slightly quieter titles in the board game conversion of **Pictionary,** Broderbund's animated art package **Fantavision** and **Shufflepuck Cafe** – air hockey against a variety of alien opponents. Anyone who missed any of the Star Wars games first time around can also check out the Star Wars boxed sets – Domark's first compilation.







THE PERSONAL COMPUTER SHOW

DYNAMICS MARKETING

PC owners who want to take their first steps into serious gamesplaying are about to have their prayers answered by the launch of Dynamic Marketing's **Home Game Starter Pack,** which includes a Competition Pro PC Joystick, and A-D Games Card and four Ocean games: **RoboCop, Wizball, Victory Road** and **World Series Baseball.**

And even if you don't own a PC, there's something of interest in the shape of the new **Pro Glo** range of joysticks which is supposedly aimed at 'today's fashion conscious youngsters'!

ELITE

A fairly late entrant to the show, Elite is keeping things brutally simple. On public display are its new Amiga titles, headed up by the long-awaited conversion of **Paperboy** (Issue 12), supported by **Commando** and **Dogs of War.** You may also get a glimpse of Amiga **Overlander.**

Behind closed doors Elite is showing its development work for the Nintendo to the trade, but as far as public viewing is concerned, it's Amiga only.

ENTERTAINMENT INTERNATIONAL
(Incorporating Titus and Empire)

New titles on show include **Knightforce, Dark Century,** a ray-tracing game and: 'the surprise Christmas number one' (or so they claim) **Wild Streets.** You may also spot demos of a racing game which just might end up being called **Crazy Bikes** – out in the New Year.

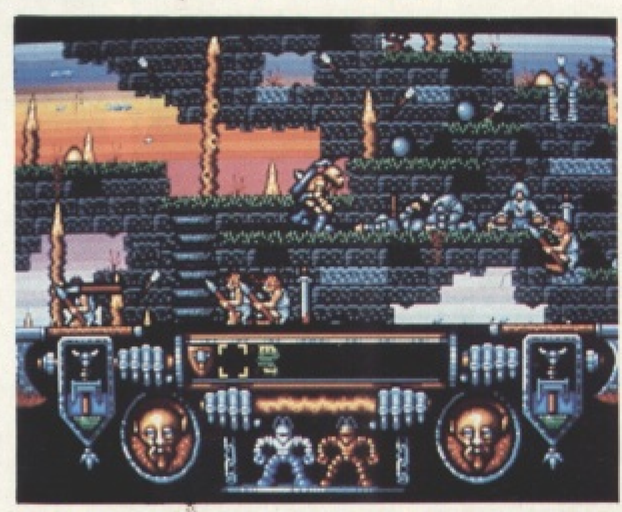
On the Empire label, **Paul Gascoigne Super Soccer** features prominently as expected, although a personal visit by Gazza himself looks unlikely. This is accompanied by **Dr Doom's Revenge.** Licensed from Marvel Comics, this game has you pitting your darkest wits against Captain America, Spiderman, et al.

Finally, **Space Ace,** the follow-up to **Dragon's Lair,** is also being touted on EI's stand (see page 8). It needs about 2,000 disks to play the full game, but the excellent news is that Amiga owners don't need 1Mb machines to play it, as they did for **Dragon's Lair.**



► *Chambers of Shaolin* ***(above)*** *and Dragonflight* ***mark the debut for newcomer Thalion.***





► ***Hewson's*** *Onslaught,* ***mediaeval arcade action.***

GRANDSLAM
(Incorporating Thalion and Shades)

More footie here with the imaginatively titled **Liverpool** taking centre stage. Due to league commitments, injuries and so on, Grandslam can't say for sure which of the Reds will actually grace the stand with their silky ball skills, but expect to see at least a couple of your footballing heroes.

Still on a footballing theme, TV's terrible twosome are about to perplex and amaze you with their encyclopaedic footballing knowledge in **Saint and Greavsie** – the computer game. Unfortunately, neither great man is likely to appear on the stand.

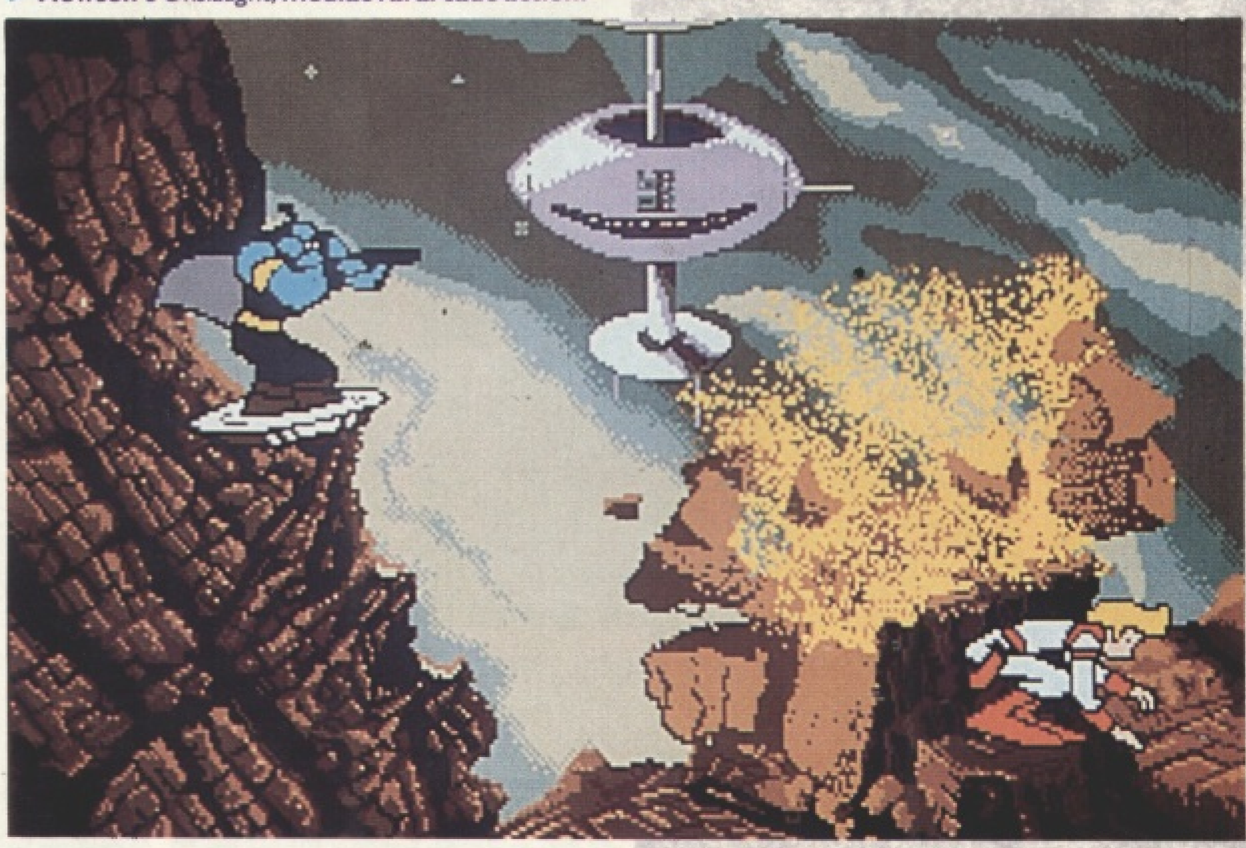
Coming down to Earth a bit, a new label, Thalion, is also being launched at the show, with first titles **Chambers of Shaolin** and **Dragonflight** making their public debut. The label is being distributed in the states by none other than Cinemaware, which should give some indication of the quality involved.

Finally, Grandslam is to enter the 'budget' market with the launch of Shades, a range with an asking price of £14.99. The first two titles are **Terry's Big Adventure,** a 'sort of **Super Mario Brothers** type of game with 12 levels', and **Trivia,** erm . . . a trivia-style title.

HEWSON

The eponymous Andrew Hewson's Oxford-based outfit is previewing **Onslaught** and **Stormlord I** and **II,** alongside a couple of finished games, **Slayer** and **Battle Valley.**

People of a nervous disposition would be well-advised to stay away from this stand though, as a genuine crawling tongue-darting lizard will be at large to promote the company's new logo – yeeeuch!

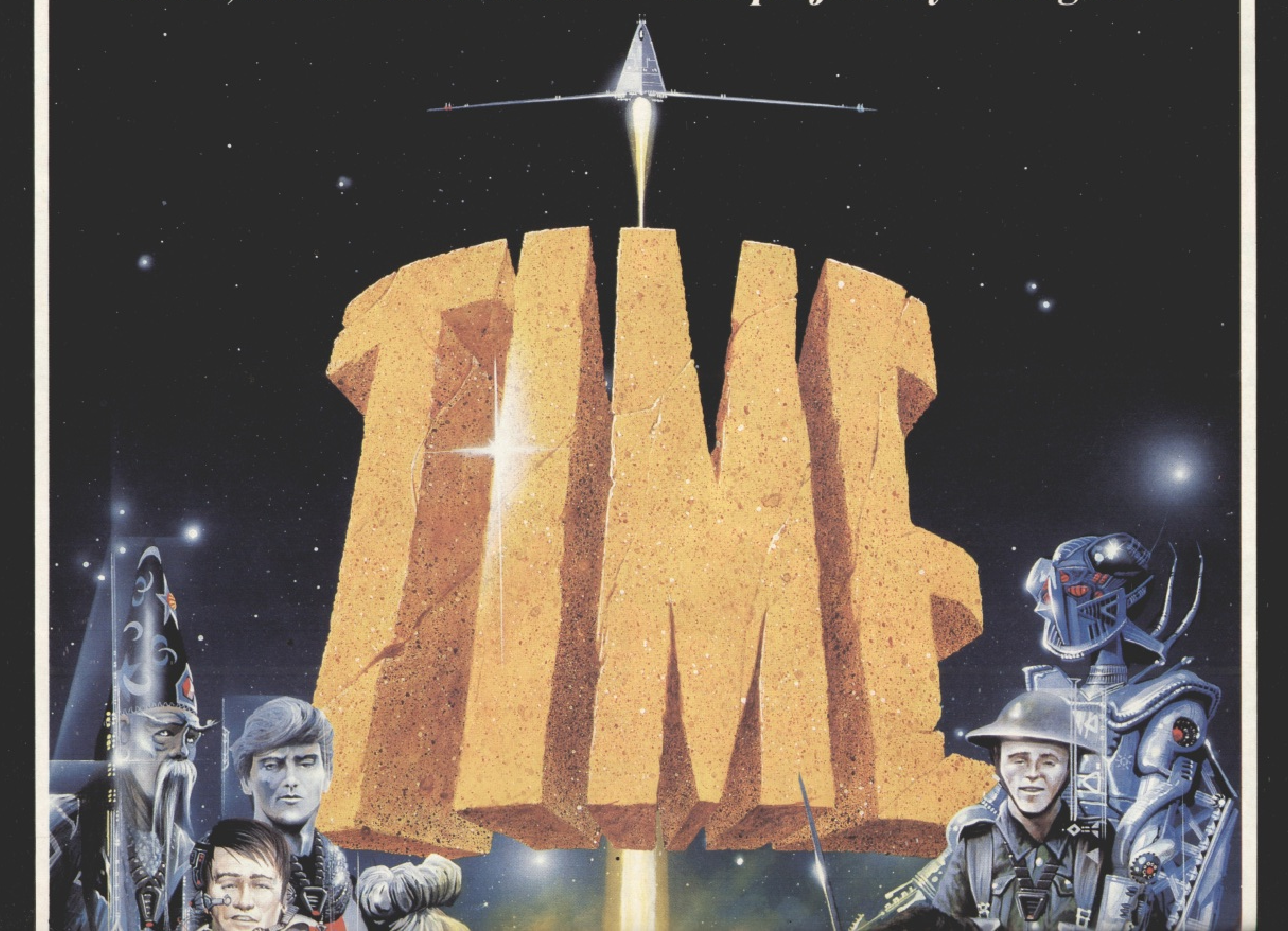


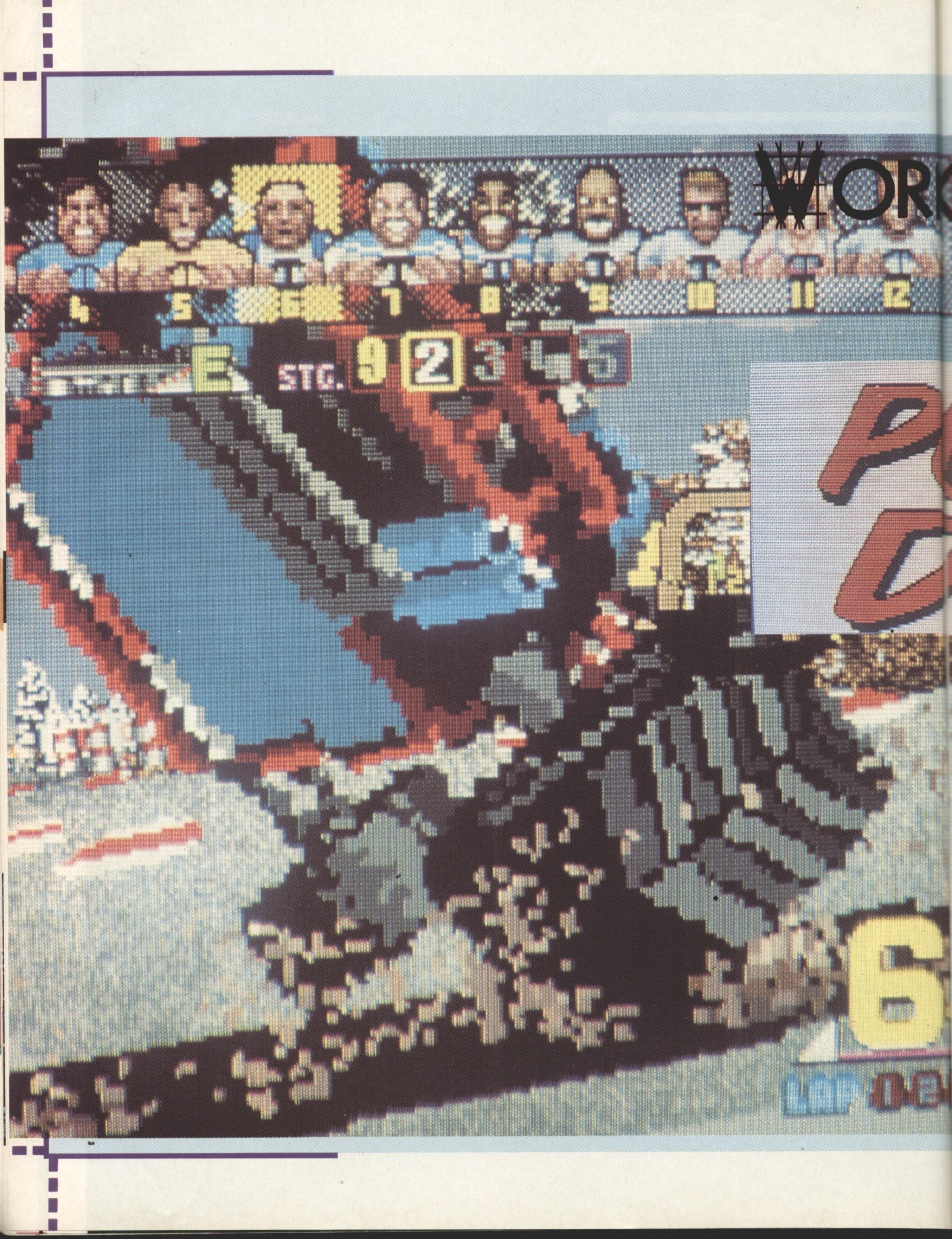
► ***The amazing animated adventures of*** *Space Ace* ***make an appearance on EI's stand.***

Continued on page 112 . . .



AT LAST . . . !!
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SPACE, MAGIC and MYSTERY. The epic journey through . . .
TIME


STG.
LAP

K IN PROGRESS



Activision acquired the licence to convert the Sega coin-op. ZZKJ is the man in the driving seat. Gary Penn went along for the ride.



A Power Drift – or Power Slide – is a trick used by rally drivers, where they use the power of four wheel drive to drift around corners.

It's also the inspiration for Sega's most ambitious and impressive 3D racing game coin-op to date. The company claims **Power Drift**'s the first game to use Triple Axis, Point-Of-View graphics, ie: the **Power Drift** world really does spin around you through a full 360 degrees. A claim which anyone who's seen the coin-op would not dispute.

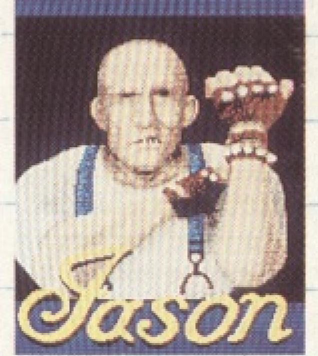
Seated firmly in the driving seat of a dune buggy, you race against dozens of similar vehicles around log tracks. The Lego-like nature of the graphics in close-up is soon forgotten when the fluid high-speed movement kicks in, generating a feeling of being there that has you leaning as the courses twist and turn on screen.

These exhilarating visuals are produced by a sizeable slice of microchip technology, a combination of special function-specific chips and three 12.4 MHz 16-bit and two 8-bit microprocessors (they handle the more mundane side of the game). Basically, Sega's built itself a system which is so sophisticated that it allows game designers to do virtually anthing they want. Invariably lots of the hardware goes unused because it's simply not needed.

This system is capable of manipulating sprites at incredibly high speed, and the ability to display up to 32,000 colours on screen is used to the extent that objects in the distance are not only smaller, they're also darker and increase in intensity as they approach. In **Power Drift**'s case there's 1 Mb of program, 4.5 Mb of graphics (roughly 10 ST disks full), 750 Kb of sounds PLUS scores of FM music. And all this to be crammed into a 512K, single 16-bit processor machine. Well not quite: it's more likely to occupy roughly 1.2 Mb of disk space.

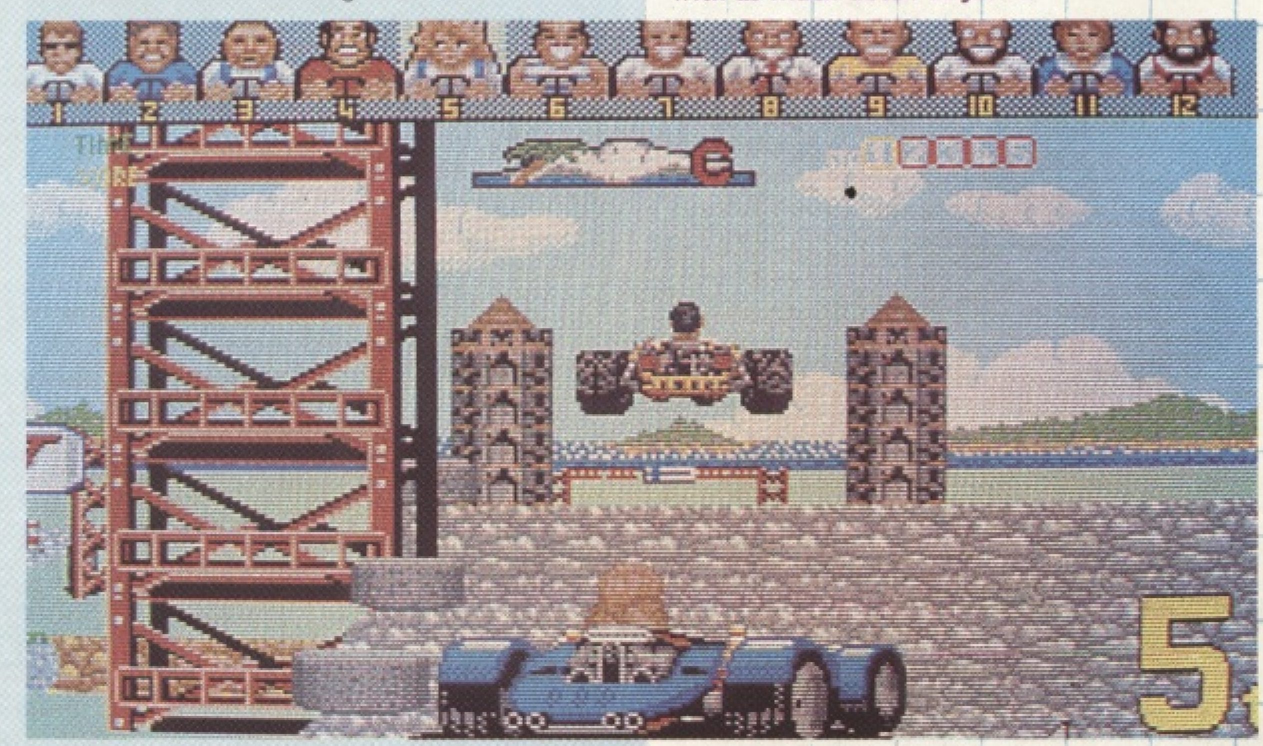
So what on Earth inspired ZZKJ to take on what surely must be regarded as the impossible? "Programming bores me," ZZKJ confesses, "so I need a challenge. I was going to convert **Galaxy Force**, but **Power Drift** actually has a game behind it which makes it the more interesting of the two."

The courses are short but tortuous and the tracks are either on the ground or above it, which makes coming a cropper all the more dangerous. The track shown here is one of many which features jumps – some tracks have jumps which cross, making mid-air collisions all the more likely.





Spot the difference... Jason on coin-op and Amiga. The drivers are shown close up on the coin-op's attract sequence. All are included for the benefit of owners of 1Mb machines, although Saul's not going to skimp on the detail as Sega did in its original: only two of the 12 people are detailed drawings – the others are expanded from smaller pictures, but Saul's drawing them all with as much detail as Jason.



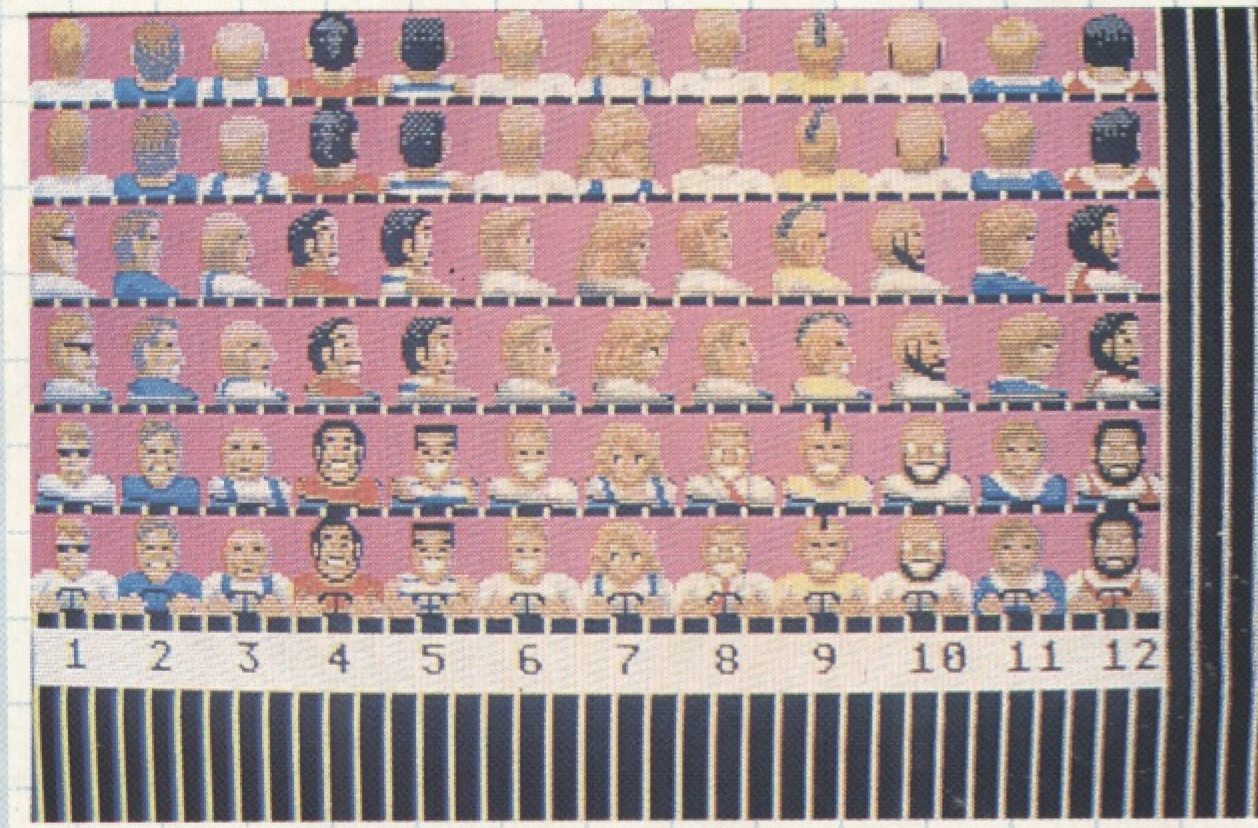
ZZKJ is writing **Power Drift** for the ST and Amiga on an ST development system, with the PC version being handled in the States.

"I knew from the very start that I'd have to make some compromises," he admits, "particularly in the size and volume of the graphics." The most important thing is to accurately capute the gameplay, the general look and the racey feel – and that's what he's done.

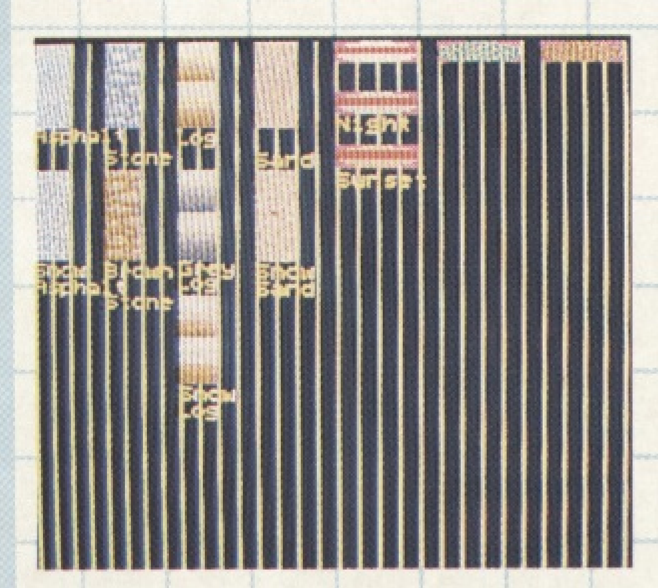
However, creating the effect of movement isn't simply a matter of making things get bigger as they get nearer. "True perspective doesn't work," ZZKJ reveals, "you have to exaggerate the perspective to make it look as though you are moving. You can't for one moment allow the person playing the game to realise that all that's really happening is that sprites or whatever are just expanding or shrinking and not actually moving. It's all an illusion which you have to maintain." One appropriate example of this is the high speed effect of the nitro boost in **Super Hang-On**: "I couldn't actually make it go any faster," ZZKJH confesses, "but by increasing the pitch of the sound the illusion of acceleration was created, and most people seemed to fall for it."

So serious is this 'magic' that Sega's apparently gone as far as to involve psychiatrists, working on the subject of what can most effectively fool the brain. It seems that roughly 10 frames of movement a second is the magical limit at which the brain perceives stop frame animation as motion.

ST and Amiga **Power Drift** runs at around six to seven frames a second, which is obviously slower than the optimum requirement. So, in order to convince the user that acceleration is taking place, anything up

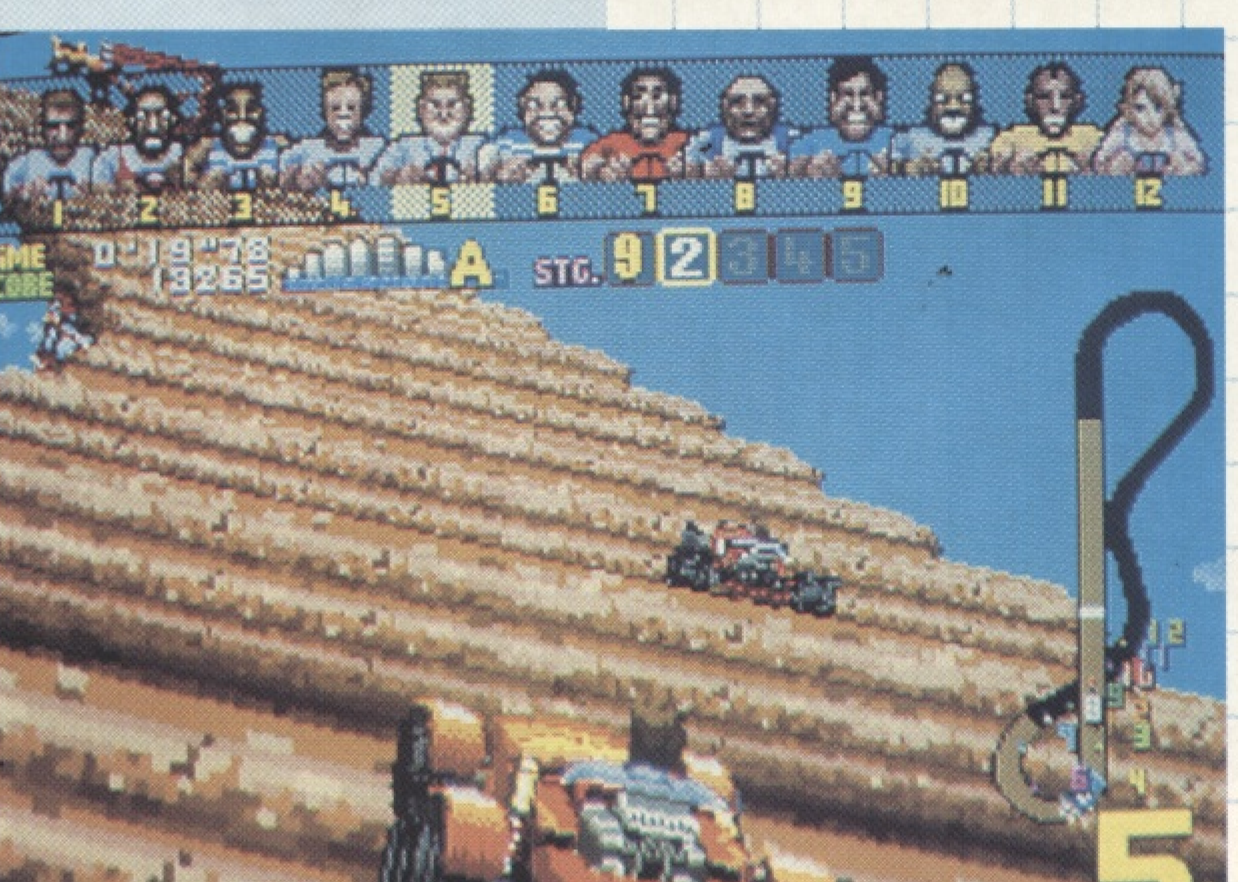


The animation frames for the 12 drivers' heads. Frames for facing left are simply reflections of the right-facing images. Memory restrictions mean that unlike in the coin-op, the drivers won't gesture or otherwise animate.

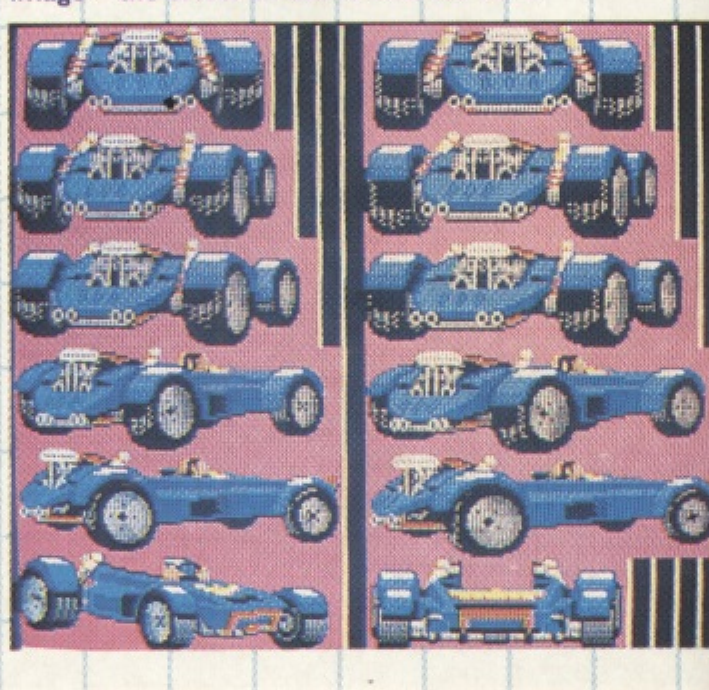


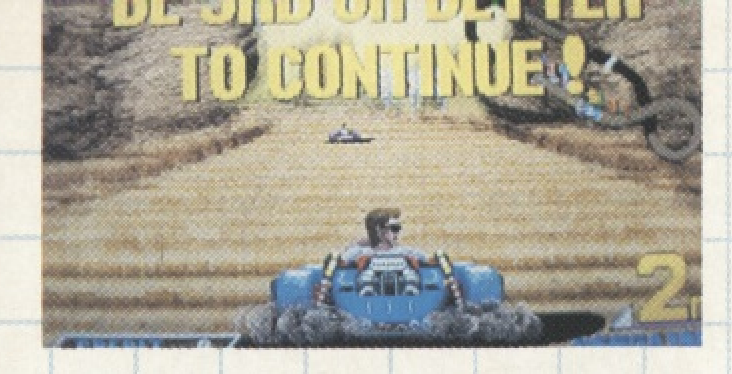
Rather than store complete memory-hungry logs and the like, the strips of road are built from these track blocks. To remove the need to store smaller images of the blocks, the pieces are shortened when in the distance, with more and more revealed as they get closer. Effective but not noticeable.

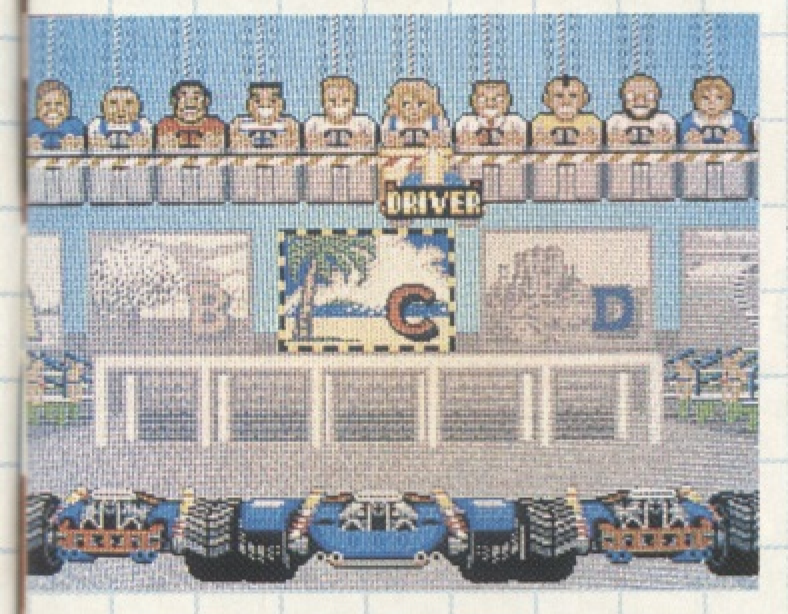
An example of Sega's Triple Axis Point-Of-View graphics in action in the coin-op. The tilt is one of the more adrenaline-inducing effects. It used to appear in the conversions, but was removed as it involved yet more graphics, which just wasn't practical.



Three types of car are used by the opposition. These are the nearest animation frames. Once again, left-facing images are produced by mirroring the right-facing drawings. Note the 'hole' in each image – the driver's head is inserted here.



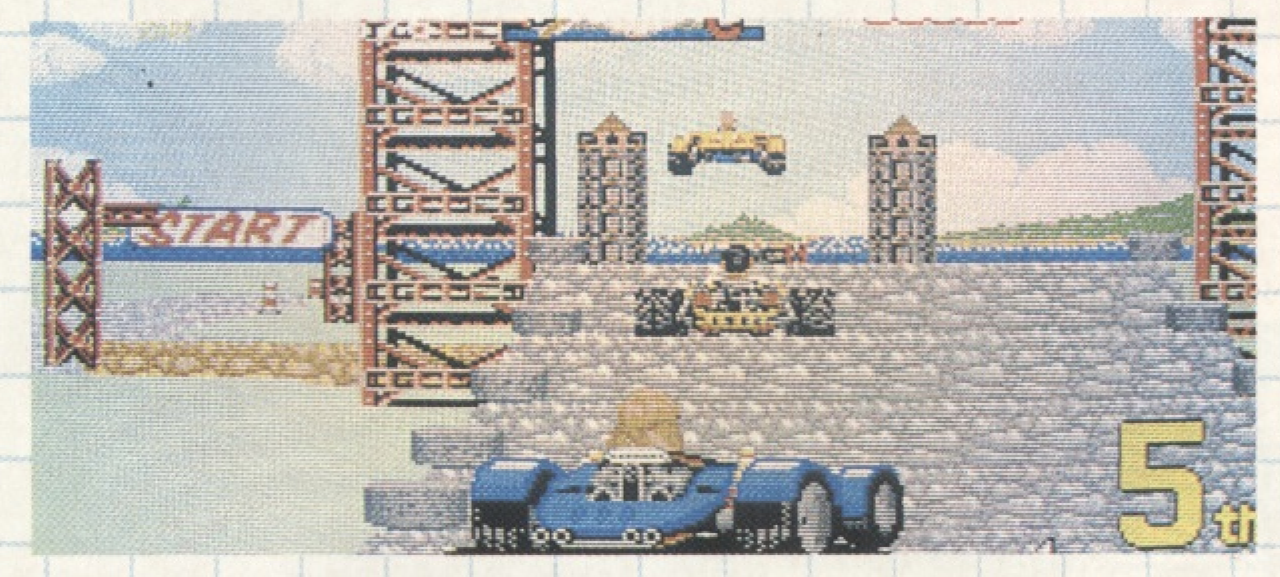




Select your driver and type of course before the race begins. The only differences between the 12 characters are cosmetic, however the same can't be said of the five courses – apart from different scenery, the five tracks in each course vary in length and difficulty.



The going gets tougher as night falls in the coin-op original – a feature which also appears in the conversions.



Race four laps around the chosen track, with the objective of coming in the top three and moving on to the next track. A time bonus and a cup are awarded according to your position. Complete all five tracks and it's Game Over.



Slow drivers get to see who comes in first, second and (heaven forbid for it means you're out of the race) third. As you can see in the bottom right, you are currently sixth.

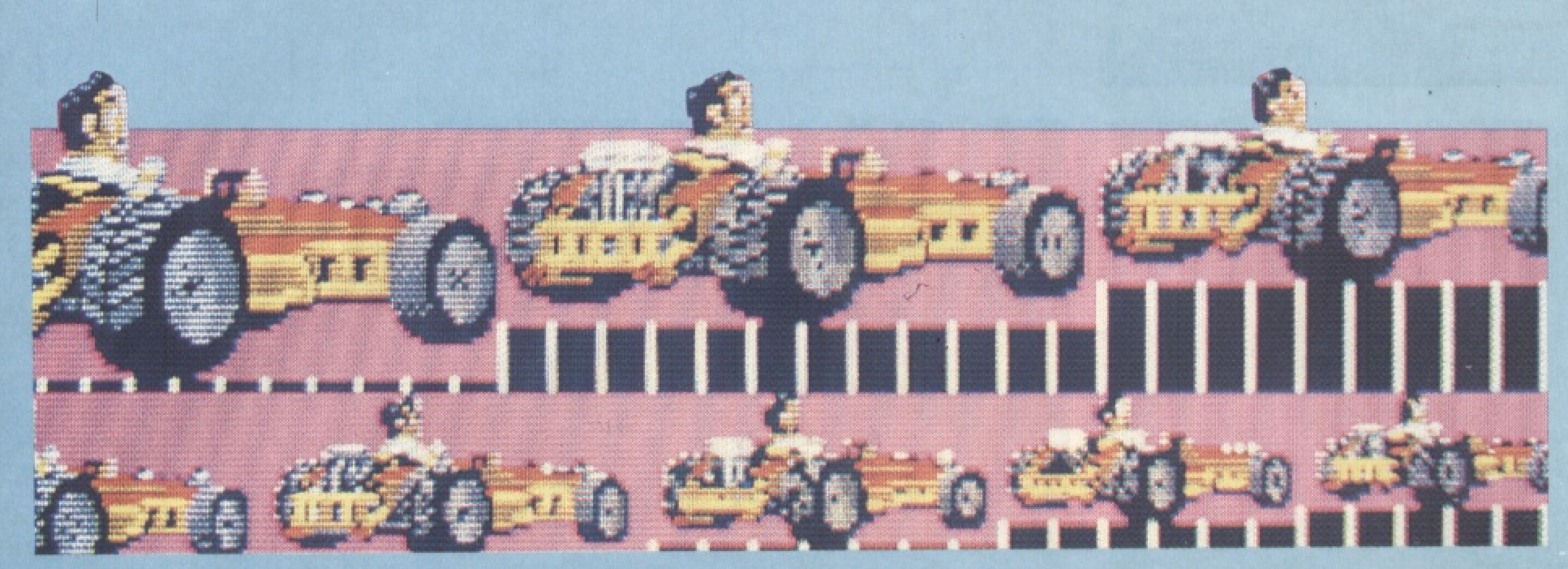
to 50 sprites are manipulated on screen, with the animation frames created beforehand and used accordingly. The coin-op can manipulate hundreds of sprites at one time thanks to special dedicated processors.

On the ST, the size of the screen will be slightly smaller, although only because the sprites which comprise the scenery won't move 'beneath' the status line below the display of faces. Interestingly enough, the ST blitter is supported: "It took a day to implement – it's easy enough to tell if a flitter's present when you boot up."

As with ZZKJ's conversions of **Super Hang-On**, control in **Power Drift** is through either joystick, keys or mouse. However there is the added possibility of being able to play against ST or Amiga **Power Drift** owning friends... thanks to the facility to link STs and Amigas. The relevant routines are written, but whether their implementation is viable remains to be seen.

Even when the conversion's complete, there's still the matter of fitting it on two disks for the Amiga and three disks for the ST in time for the game's intended late October release. This isn't such a problem for the former format, but with only around 400K per disk for the single sided ST 'standard', some thought has to go into what goes where.

"Obviously I don't want to annoy the player with continual switching between disks, so what I've had to do is not change the backdrop and use Disk Three to store the course graphics." Owners of machines with 1Mb or more won't have to swop disks so often, as most of the graphics are loaded in in one go.



With a driver's head in place, the car is reduced to unrecognisable proportions. ZZKJ performs the necessary jiggery pokery, while Saul touches up the result before the frames are used in the game.



Having drawn the images as large as they could possibly get, Saul sent them to ZZKJ, who, with a little programming jiggery pokery, shrunk them down into a number of smaller frames. These were sent back to Saul for 'touching up' before being returned for inclusion in the game.

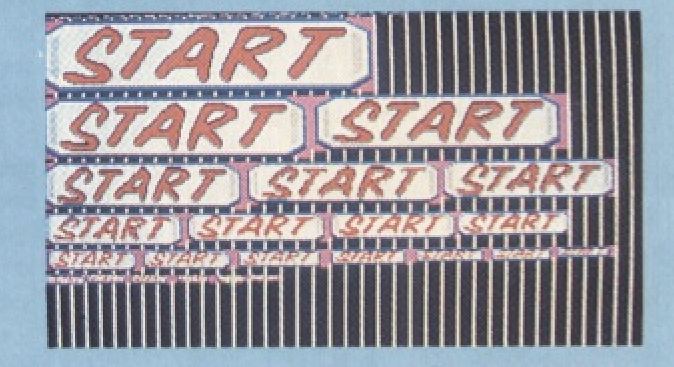
GRAPHICS

Power Drift's 4.5Mb of graphics are being converted to the ST and Amiga by Electric Dreams product producer Saul – who also provided the handiwork for the Amiga conversion of **Super Hang-On**. It seems that Sega wasn't overly helpful when it came to providing the original coin-op graphics, so for **Power Drift** Saul took hundreds of pictures from the arcade machine which he used in conjunction with a video of the coin-op being played through to the very end.

Saul uses **Degas Elite** on the ST, because "it's the easiest package to use for 16 colour graphics. Had we used 32 colours I would have plumped for **DPaint**."

Because shrinking and enlarging the sprites in real-time proves far too time consuming, the different sizes of objects have to be produced from scratch. However, rather than attempt to draw from scratch approximately 23 different sized images for every object, Saul and ZZKJ opted for a far more sensible and less time-expensive route... a small program to reduce the largest possible images to produce a series of frames.

Some of the scenery which appears on the side of the track, including a few amusing variations on some well known themes. Sega's tongue rarely leaves its cheek – one of many bill-board 'tributes' which appears in the coin-op but isn't shown here is 'DRUG: Coma Cola', based on a well-known brand of fizzy pop.





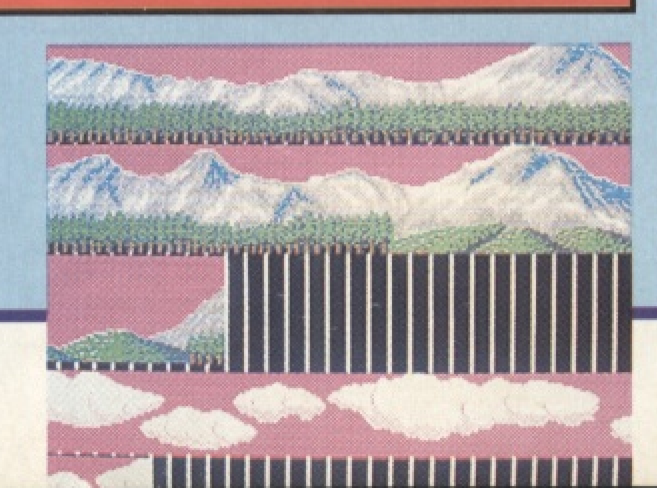
SOUND

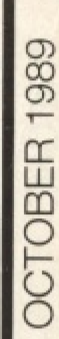
Most of the coin-op's sound and music has made its way into the conversions, with the distinctive aural feel accurately captured by musician Dave Lowe (responsible for recreating on ST and Amiga Rob Hubbard's **IK**– theme). There are seven tunes in total, one for each course plus the attract and high score pieces – fortunately Sega supplied all the musical scores.

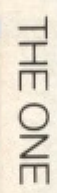
The 12 sampled FX (including 'THREE – TWO – ONE – GO!', 'SECOND LAP!', 'THIRD LAP!', 'FINAL LAP!', plus some skids and the like) will probably eventually come from the coin-op's test mode, which allows you to play all the game sounds (the ST version will feature either tunes or sounds during play – not both).

However, there's no guarantee that the samples will be strong enough, so for the time being, Dave's put on an American accent and said the words himself!

The Degas-produced scenery which scrolls horizontally in the background. In case you are wondering, the vertical lines represent byte ('character') boundaries.







TOWER OF BABEL

Tower of Babel is an intricate 3D strategy game involving an interconnecting network of towers, platforms and lifts all rendered in solid 3D with innovative light and shading techniques. Take control of robot spiders and program them to solve problems and puzzles and interact with other creatures, such as Pushers, Zappers and Grabbers. Alternatively, real time control is available to you at any time for instantaneous reaction to the game's developments. For the more adventurous among you, there is a complete game designer, allowing the construction of your own series of towers, platforms and lifts. Attempt to fox your friends with your own fiendishly difficult creations. More than just a game, more than just a puzzle – Tower of Babel is a whole new concept in strategy gaming.

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MICRO STATUS

My God, it's full of stars! Novagen's long-overdue sequel to Mercenary is out of this world... and this solar system for that matter. But that doesn't stop Brian Nesbitt boldly going where no man has gone before.

Damocles

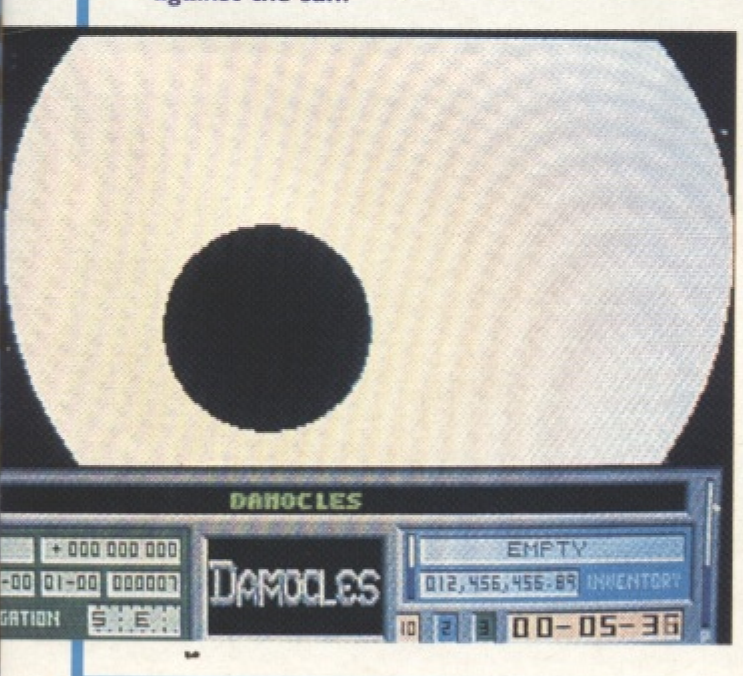
The comet Damocles is due to collide with the planet Eris in a few hours time – and the prevention of impending doom is entirely up to you! But how do you go about it – especially as there's more than one way to skin this catastrophe?

Damocles' opening sequence carries on from where you left off in **Mercenary** (you remember, you were heading for the Gamma system when you were rudely interrupted before crash-landing on Targ and subsequently escaping in an inter-stellar craft with a little money and up to 10 objects – phew!). The objects taken are catered for in **Damocles** (unless of course you only completed one for the 8-bit versions), although which items are most useful and to what avail has to be discovered.

The gameplay is similar in style to that of its predecessor, but this time around objects don't only have financial value, but uses too – for example, the assortment of tools dotted around could have suitable repair qualities. Explosives also play a part – one obvious solution for your plight would be to blow up Damocles, and no doubt a few buildings or planets along the way – but are you sure that that will work?

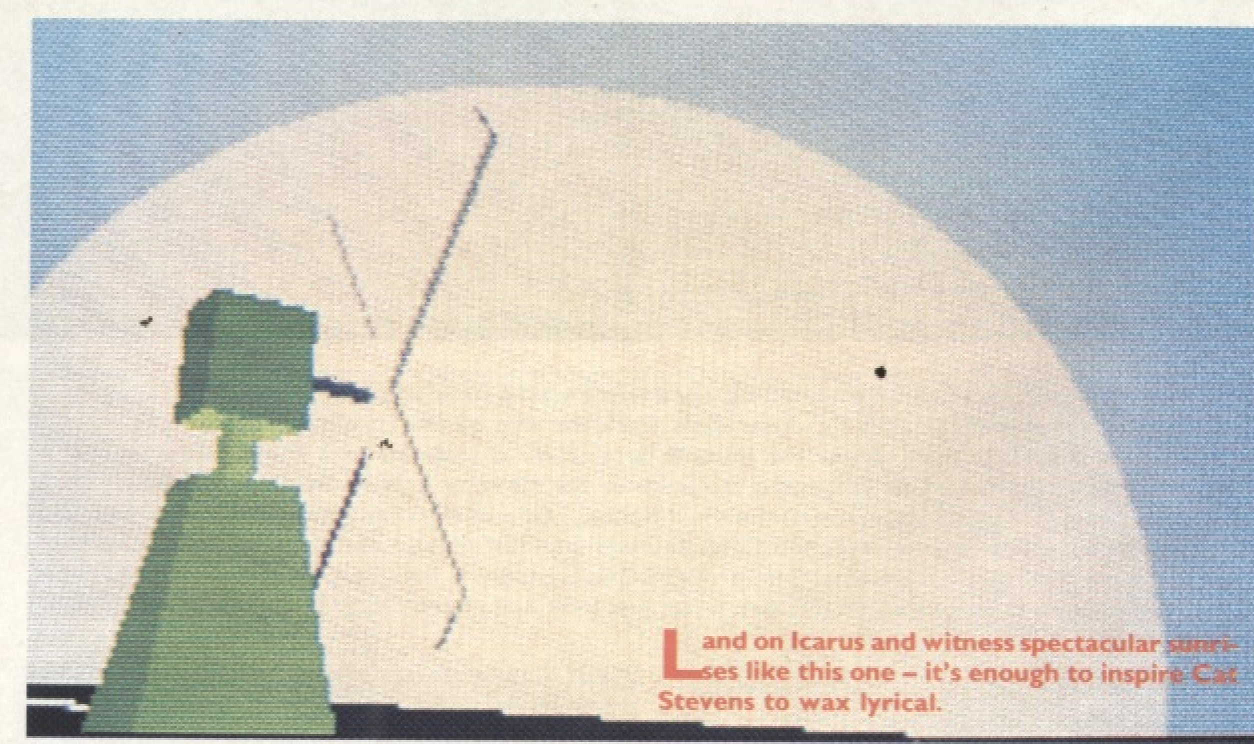
Your only definite aid is your ship's

No, its not a giant eyeball, but the planet Icarus silhouetted against the sun.



Looking over Metris' shoulder, so to speak, with Eris in the middle-ground.

The comet Damocles rockets through space on a collision course with Eris.


Land on Icarus and witness spectacular sunrises like this one – it's enough to inspire Cat Stevens to wax lyrical.

Having entered the atmosphere, the road network of a city becomes visible as you descend towards the planet's surface.

computer, a ninth generation PC by the name of Benson. He's a guide and mentor who's not averse to the occasional dry quip amidst his helpful banter which scrolls across the top of the panel below the play area.

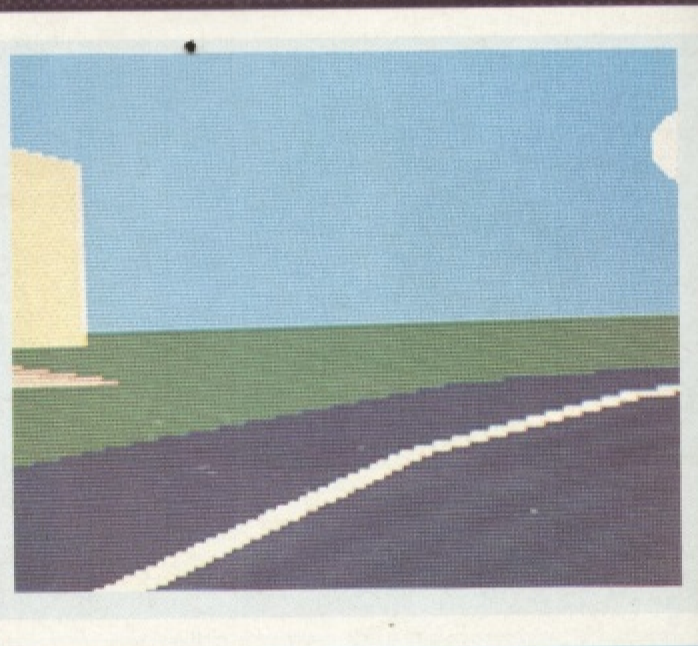
Moving around the Gamma System is fairly straightforward, allowing you to concentrate on the task in hand. There are no flaps, no undercarriage and hardly any instrumentation to worry about. The panel below the play area shows, to the left: temperature, speed, altitude, and co-ordinates for navigation purposes, while on the right there's time remaining, cash obtained and a text inventory display which corresponds to the window in the centre. Whereas in **Mercenary** you could only drop the last object taken, here you can select the object you wish to drop or use, and it's shown in a window so you know what you are dealing with.

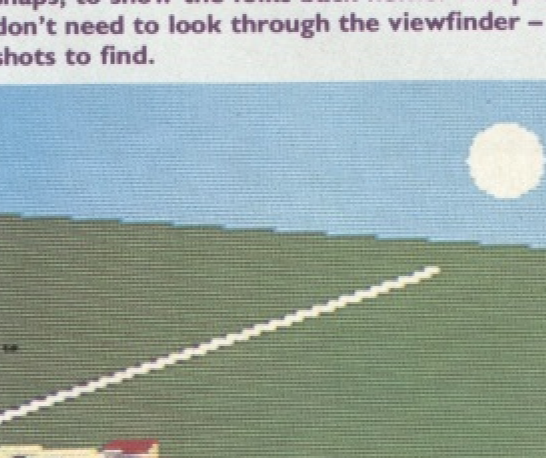
Oh, and **Mercenary** players will be pleased to hear that the Palyar Commander's Brother In Law is back. And he's still not too pleased!

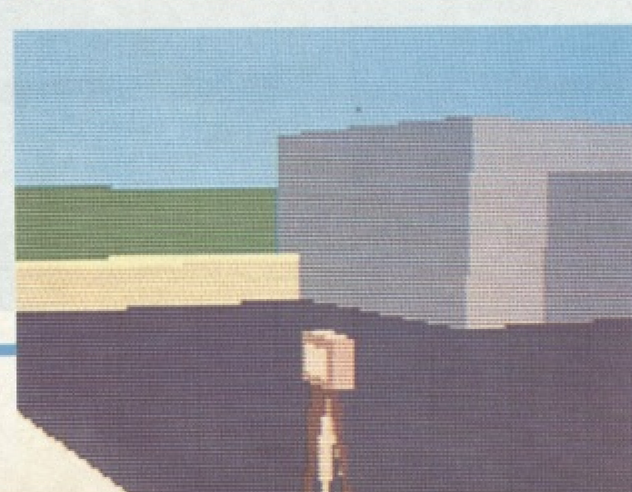


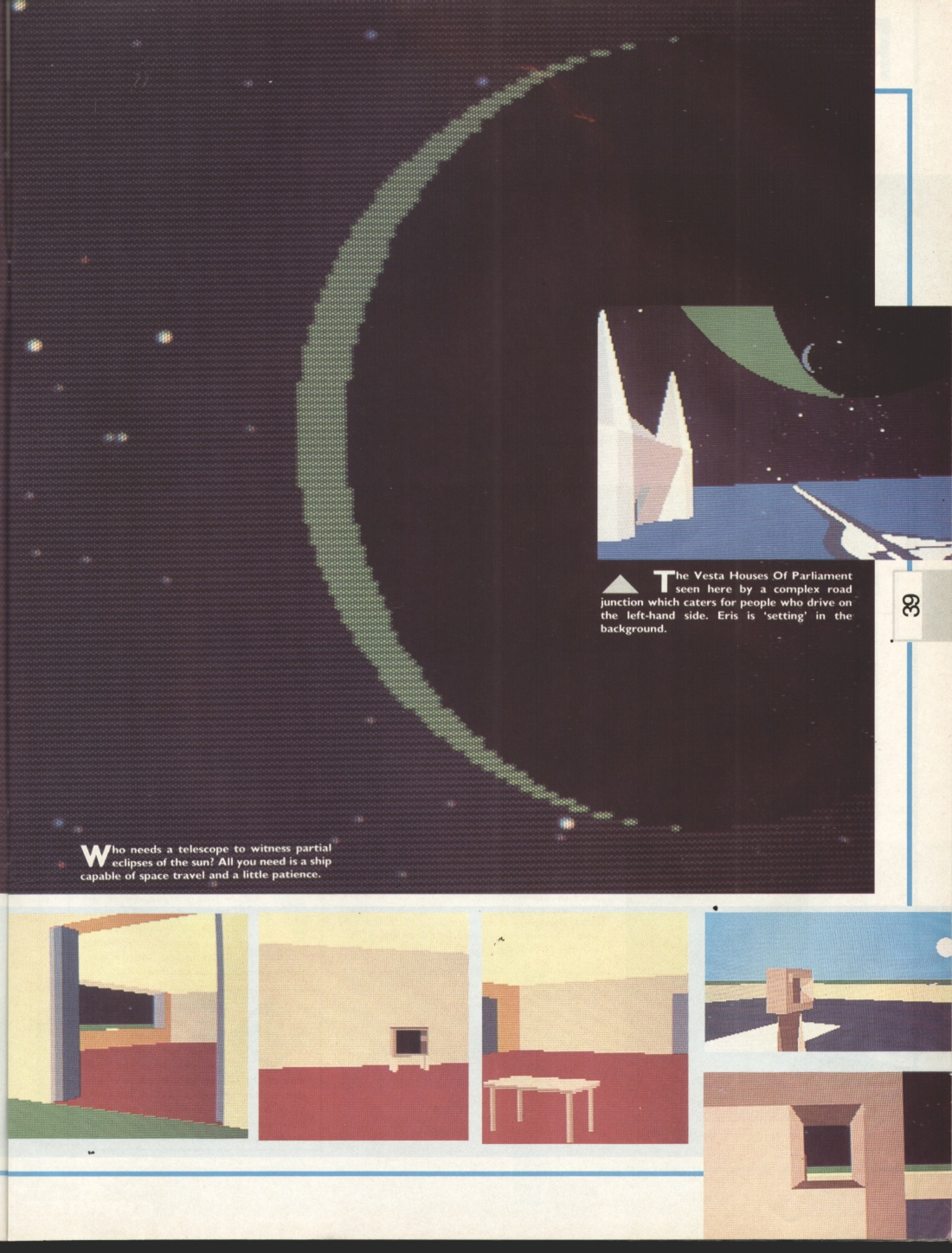
With your ship parked on the roadside, you walk to the building. Inside, a view across the walkway – oh look, your ship. Some buildings are arranged in complexes, and others feature underground mazes.

Flying at low altitude we notice a building – and there seems to be something on top... it looks like a camera! Let's take a closer look. Park the ship by the corner of the road, walk through the front door. Enter the ground floor, turn to look through the window to find a television you left here earlier. Oh, and a table. Enter the elevator in the corner. Top floor, please. Here's the camera. Let's peak through the view-finder... One of the many neat bits. Once you find the camera (complete with unexposed film) you can wander around and take your own holiday snaps, to show the folks back home. The processing laboratory is the place to see the results (you don't need to look through the viewfinder – you just look and shoot). Incidentally, there's a roll of shots to find.



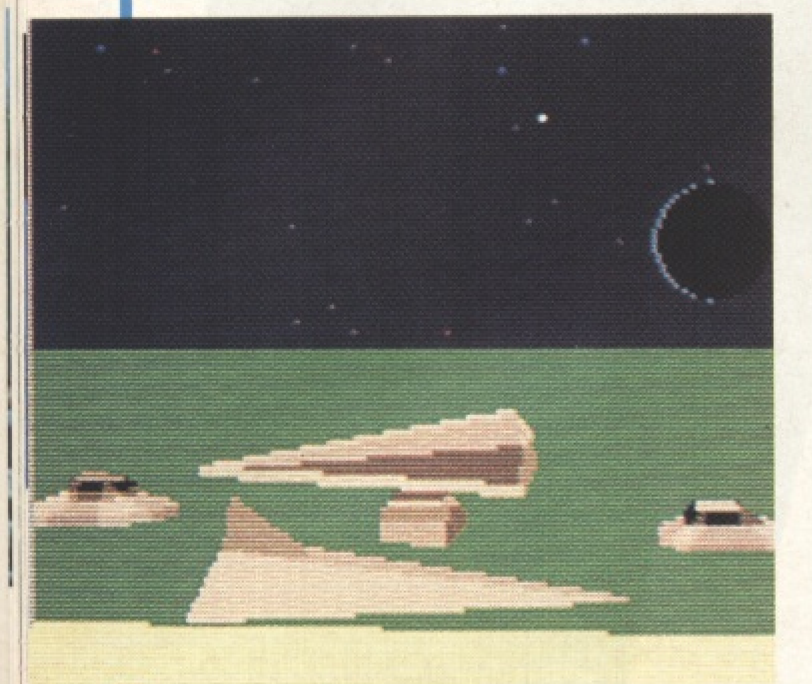






The Vesta Houses Of Parliament seen here by a complex road junction which caters for people who drive on the left-hand side. Eris is 'setting' in the background.

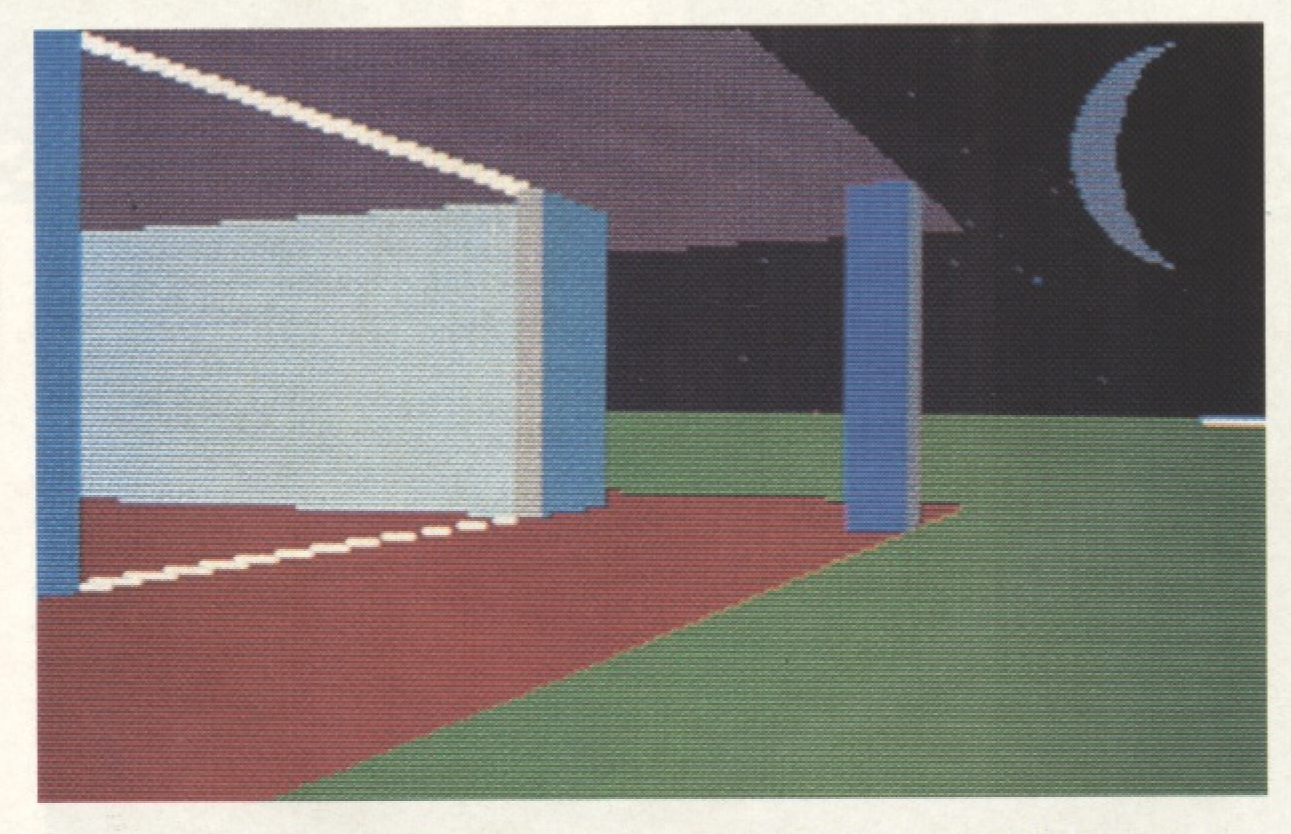
Who needs a telescope to witness partial eclipses of the sun? All you need is a ship capable of space travel and a little patience.

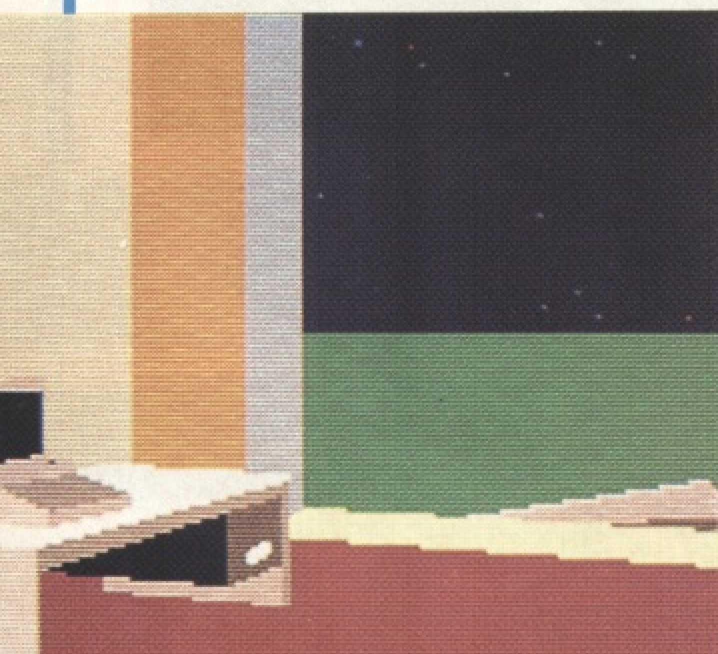




Inside the greenhouse, but does this have any effect?

The more athletic player may enjoy walking or running round, but for the lazier among us there are 20 different vehicles awaiting discovery. A handful are shown here, conveniently left outside one of the office blocks for the purposes of this picture. Not all craft are capable of space flight – the helicopter and tank for example... oh, and the skateboard, which is only worth using when you get really desperate.





A piece of useless office equipment?

The trading post is the best place to buy and sell. A few items are only obtainable to those willing to part with the necessary readies. The hundreds of objects were produced by two A-level students, Neil Toulouse and Nick Bacchus, with some of the really detailed objects, courtesy of Mo Warden, who, you may remember, did the graphics for Novagen's Backlash).

No, it's not someone waiting for a lift. It's a Pressure Suit for... for a reason to be discovered.



ST Anyone familiar with Mercenary will appreciate the almost total freedom available to the player in Damocles, as the two games play very similarly. It's a unique feel, a feeling of 'being there' which Incentive tried to capture with its Freescape (TM) series. However Incentive's alternative universe isn't as credible as Novagen's – perhaps in trying to be too realistic Incentive reproduced characteristics of the real world which you'd rather avoid. Whatever the reason, Damocles is highly believable and totally engrossing as a result. It's all too easy to forget that you are supposed to be doing something about the enormous comet hurtling towards Eris. As with Mercenary, the range of sounds is more functional than exceptional: pings let you know that you have picked something up or put it down, or left your craft and so on, while whirrs and fizzles and buzzes provide adequate accompaniment to other events. But the solidity and fluidity of the graphics overshadow this. There's always something to discover, with dozens of 'neat bits' and dry Benson humour to bring a smile to even the most jaded explorer's face. It's vast but not vacuous, and difficult without being frustrating or tedious. Damocles offers a level of escapism seldom experienced with computer games. It's brilliant. Get it and get lost.

PRICE	£24.95
RELEASE DATE	Mid-October
GRAPHICS	96%
SOUND	77%
PLAYABILITY	96%
VALUE	93%

OVERALL 95%



Due for release at the same time and price as the ST version, there's no reason why Amiga Damocles will be anything other than as captivating.



A price and firm release date for Novagen's PC debut have yet to be fixed, but don't expect to see anything this side of Christmas. Paul Woakes will be converting Damocles to CGA, EGA and VGA compatible machines, so other than colour variations, major differences are extremely unlikely.

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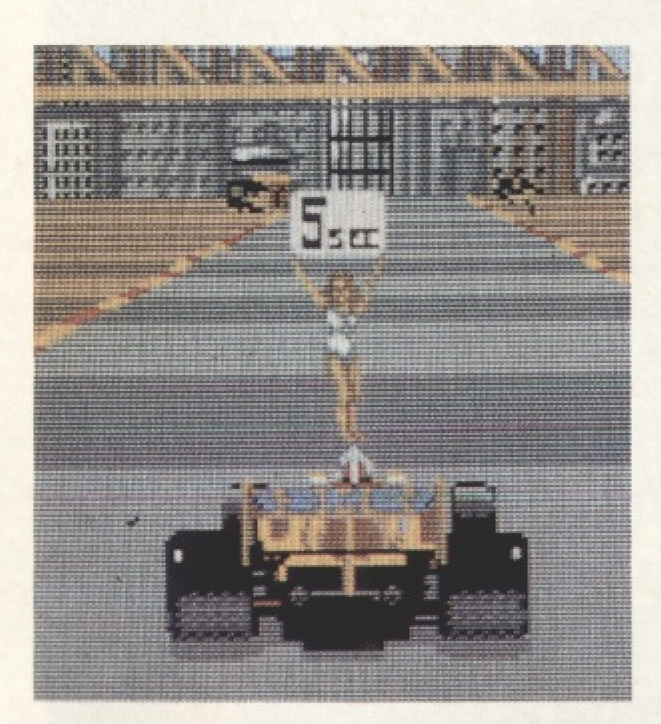
Continental Circus

Gary Whitta takes Virgin's first Taito coin-op conversion for a spin round the block, and comes back tyred and exhaused.

One coin-op genre that has stood the test of time better than any other is the race game. Atari was responsible for the boom, with its classics, **Pole Position** and **Pole Position II**, and since then there seems to have been no stopping the speed-hungry Japs – especially recently, when the genre has really hit top gear with Sega's **Power Drift**, **Out-Run** and **Super Hang On**, Atari's **Hard Drivin'** and Taito's **Chase HQ** proving there's life in the old dog yet.

Taito's predecessor to **Chase HQ**, **Continental Circus**, was developed to dip the company's toe into the genre, and took on a more serious approach than other games of that ilk, returning to the world of Formula One racing.

The 16-bit conversions have been carried out by Teque's Pete Hickinson and Bill Caunt – the duo currently working on the conversions of **Chase HQ** for Ocean.



There are eight courses of progressive difficulty and each reasonably true-to-life. The course is shown before and after you race, with positions of pitstops shown – but curiously not the checkpoints.



Bashing into another car damages your engine, causing smoke to billow from the exhaust, quickly followed by flames and eventually an explosion that totals your car (this effect is also brought about by two crashes in succession). The pits is the place to put this to rights – pull in when you see the P sign to be greeted by two mechanics who put out the engine fire. To make things a little easier, the clock is stopped while the repairs are carried out.







There's little new or innovative about Continental Circus' gameplay – each track is broken down into several sections divided by checkpoints, each of which must be reached within a time limit. You only need to complete one lap, but to qualify for the next round, you MUST finish in a certain position. In America for example, only the top 60 drivers go through to the next round. Your finishing position is your all-important world ranking, and is carried over into the next race.



Rain can start at any time, and is preceded by by a darkening of the sky to give you a warning of what's to come. When the downpour starts, it becomes extremely difficult to grip the tarmac, especially on corners, so it's often necessary to drop down a gear to negotiate those hairpin turns.



Unfortunately, the amount of work involved in producing so many versions for the IBM-compatibles seems to have put Virgin Mastertronic off and no version is planned.

A

This doesn't pretend to be anything more than a basic racing game – there's hardly any more to it than Atari's ancient Pole Position, but what it sets out to do, it does brilliantly. It conveys a feeling of speed more convincingly than any other racer, while still managing to produce reasonably detailed and varied scenery – including advertising hoardings, houses and motels as well as the obligatory trees. But it's the playability that really impresses. Much of that is due to the great speed, and there's nothing more satisfying than weaving through three or four cars, or speeding across a checkpoint just as the clock runs out. There are a couple of niggles, like the EXTEND message that appears after every checkpoint – it stays on screen for too long and has the negative effect of obscuring what lies ahead. The explosion effect isn't too impressive either – instead of the huge fireball that engulfs the coin-op screen along with dynamic flying debris and bouncing tyres, all you get here are a few pathetic dancing tongues of flame. That aside, Continental Circus comes heartily recommended to both fans of the coin-op and fans of race games in general – conversion-wise it's not perfect, but then again that would be asking too much. Suffice to say it's about as close to the original as a home computer can allow – and that's pretty damn close.

PRICE	£19.99
RELEASE DATE	Out Now
GRAPHICS	85%
SOUND	80%
PLAYABILITY	90%
VALUE	87%

OVERALL 88%

ST

Everything said about the Amiga version applies to the ST – the only differences seem to be the ever-so-slightly slower disk loader and the 'set-ready-go' lights at the start of the race that set you off that bit more quickly.

PRICE	£19.99
RELEASE DATE	Out Now
GRAPHICS	85%
SOUND	80%
PLAYABILITY	90%
VALUE	87%

OVERALL 86%

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THE ONE TEAM

IN THE BEGINNING

1) What first attracted you to The One?
A Cover Design ☐
B Cover Content ☐
C Price ☐
D Special Promotion ☐
E Recommendation ☐
F Advertisement ☐
G Other (Please State)
....
....
....

ARE YOU REGULAR?

2) How many of the 13 issues of The One have you bought or had bought for you? ....

3) How many people read your copy of The One? ....

AND IN PARTICULAR

Please rate the following elements of The One. Rate the following categories using value ranging from 1 (awful) to 5 (excellent). Please use the space for notes provided where possible, eg: state any particular likes or dislikes, or any reasons or information you feel is particularly relevant.

QUANTITY (Q)
Quantity of information, eg: you might think that there's always loads of great news and so it's worth a rating of '5'.

EDITORIAL QUALITY (E)
Quality of subject and content, eg: you might think that the Work In Progress feature is a great idea and always full of great information and so it's worth a rating of '5'.

DESIGN (D)
The way things look, eg: you might think that the reviews always look great and so it's worth a rating of '5'.

COVER

4) Q ☐ E ☐ D ☐

5) Name your three favourite covers.
....
....
....

CONTENTS

6) Q E D

7) Is sufficient at-a-glance information provided?
A Yes
B No
....
....
....

LETTERS

8) Q ☐ E ☐ D ☐
....
....
....

NEWS

9) Q ☐ E ☐ D ☐
....
....
....

CHARTS

10) Q ☐ E ☐ D ☐
....
....
....

WORK IN PROGRESS

11) Q ☐ E ☐ D ☐

12) Is Work In Progress...
A Too Technical
B Not Technical Enough
C Just Right
....
....
....

REVIEWS

13) Q ☐ E ☐ D ☐
....
....
....

14) Given the level of information provided, do you really need the ratings to fuel your opinion?
A Not At All
B Definitely
C Don't Mind
....
....
....

15) With most reviews we include additional information which we feel is relevant, eg: programmer details, beginners playing tips, subject details (eg: Batman history), etc. Please rate this using the aforementioned system.
....
....
....

TIPS

16) Q ☐ E ☐ D ☐
....
....
....

PLAYERS GUIDES

17) Q ☐ E ☐ D ☐

DEMOS

18) Q ☐ E ☐ D ☐

19) How do you acquire your demos?
A Public Domain Library
B Friend
C Other (Please State)

GRAFIX

20) Q ☐ E ☐ D ☐
21) Which art package do you use?

SOUND

22) Q ☐ E ☐ D ☐
23) Which music package do you use?

ARCADES

24) Q ☐ E ☐ D ☐

FEATURES

25) Q ☐ E ☐ D ☐

BACKSPACE

26) Q ☐ E ☐ D ☐

IN GENERAL

Please give your overall opinion of The One to date, in terms of Quantity, Editorial Quality and Design. Please provide any general suggestions, complaints etc.

GETTING PERSONAL

SEX (Tick One)
27) M F
AGE
28) How old are you?
29) What computer(s) or console(s) do you own?

30) Which computers or consoles do you intend to buy in the next six months?

31) How many games do you own for each of those systems?

32) How many games do you buy a month?

33) What are your three favourite computer, console or arcade games?
A
B
C

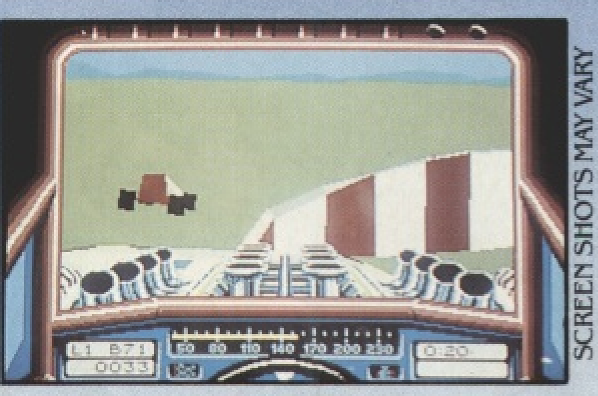
34) What are your three favourite television programmes?
A
B
C

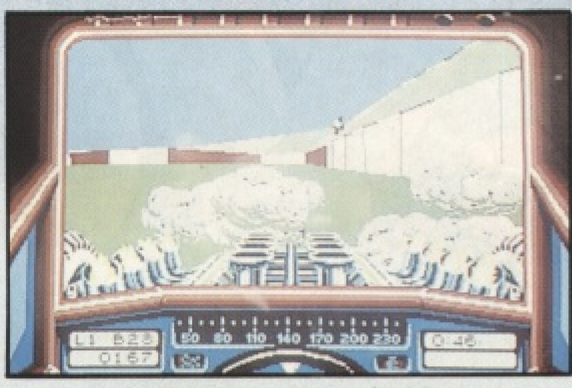
35) What are your three favourite films or videos?
A
B
C

36) What are your three favourite books or comics?
A
B
C

37) Which of the following magazines do you read?
A) 16-Bit Games World ☐
B) ACE ☐
C) Amiga Action ☐
D) Amiga Computing ☐
E) Amiga Format ☐
F) Amiga User International ☐
G) Atari ST User ☐
H) Commodore User ☐
I) Computer + Video Games ☐
J) New Computer Express ☐
K) PC Plus ☐
L) Popular Computing Weekly ☐
M) ST Action ☐
N) ST Format ☐
O) ST Update ☐
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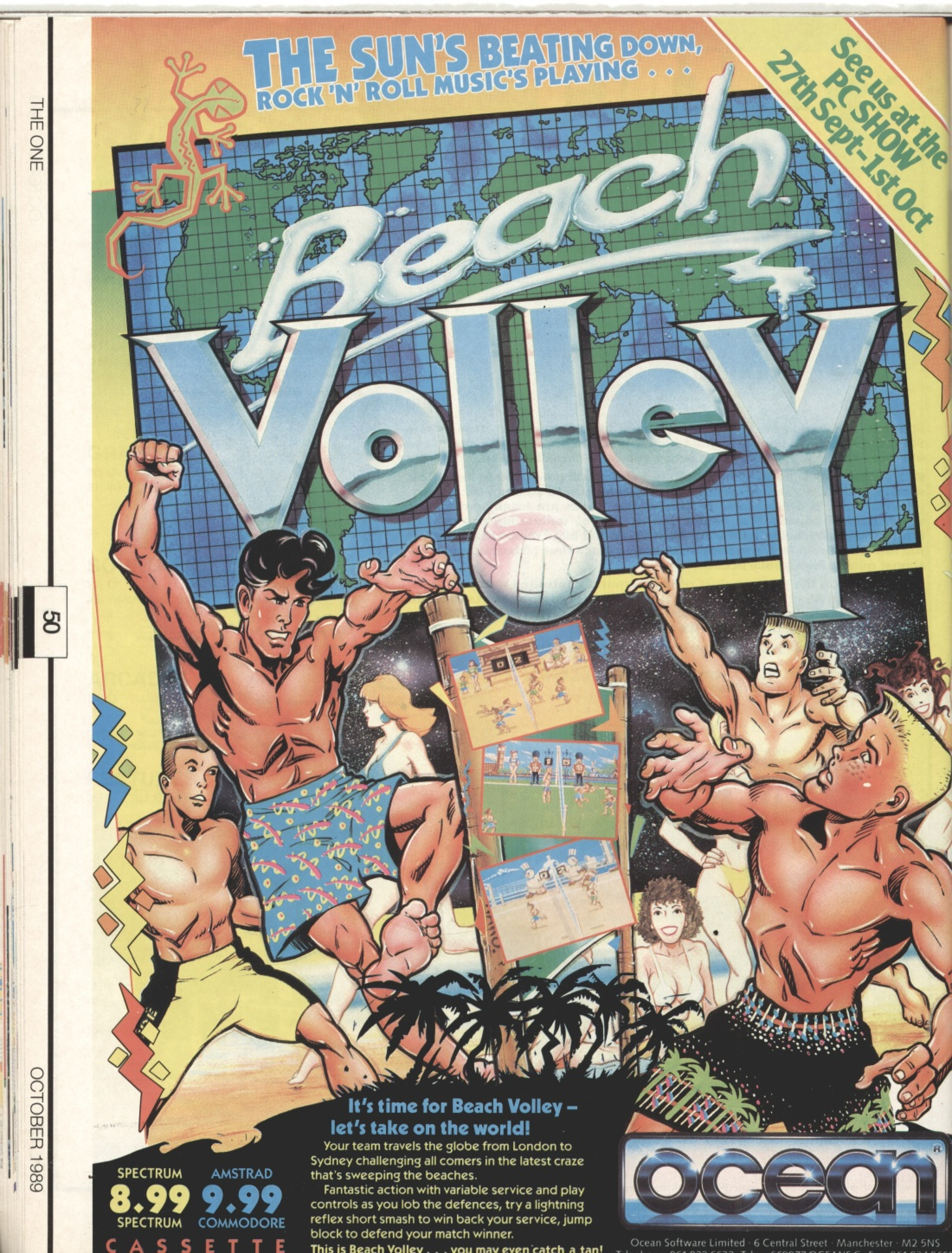
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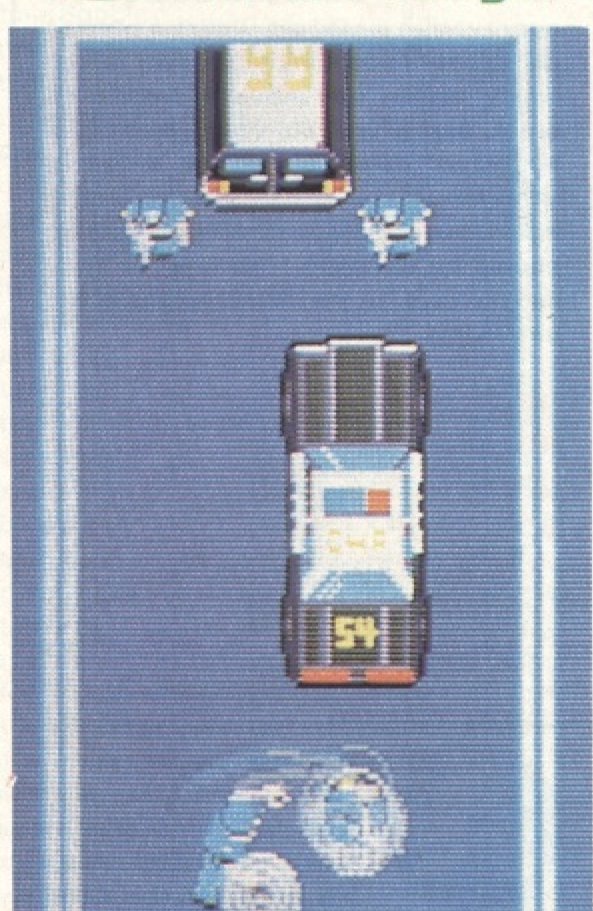

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APB



As Officer Bob, you have a quota of arrests to make and tasks to perform throughout each day (scribbled on a notepad to the right of the screen). Arrests are made by turning on your siren in the vicinity of the target vehicle – but if you accidentally nick or collide with an innocent driver, you earn a demerit.

Gary Whitta cashes in his CHiPs and goes on the road with Domark's latest Tengen conversion.

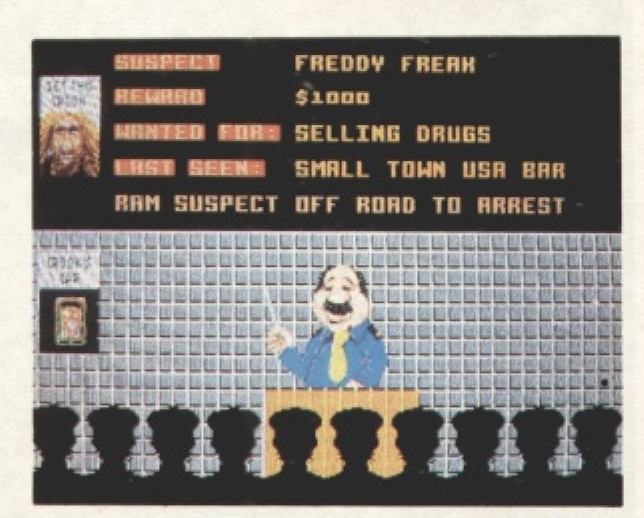


Exceed the number of demerits allowed and you face a speedy exit from the force. The chief pulls you out of your car, slaps on the 'cuffs and hands you over to one of your fellow officers who throws you in the rubbish.

Bob buys power-ups and refills his gas tank at the garages and shops dotted around the city. Upgrades available include a gun, extra speed, better brakes and a radar gun which tells who's exceeding the limit.

It isn't easy being a cop – especially if you're new recruit Officer Bob, who – if he wants to keep his job – must prove his worth as a member of the world famous Californian Highway Patrol.

The city under Bob's jurisdiction scrolls in eight directions and is positively teeming with everyday traffic – not to mention a generous supply of drunks, drug pushers, litterbugs, jaywalkers and speeders. Your mission, should you choose to accept it, is to mop them up – and restore order to the streets of the city.



Before you go out on the road, you pay a visit to the briefing room where the chief presents the 'APB of the day'. Normally wanted for a major offence (such as peddling drugs), this guy is public enemy numero uno and bringing him in earns a megabonus. But as he pays no attention to your siren, the only way to arrest him is to ram him off the road.







Bob supplements his meagre wages by picking up hitchers, stopping to help stranded motorists and collecting doughnuts and moneybags left in the road.

Meet your quota and return safely to the stationhouse and the chief rewards you with a meaty bonus and a prestigious (if incoherent) commendation. But a policeman's lot is not a happy one, and next day the quota is that much higher.

We have ways of making you talk... When the APB of the day is apprehended, he's brought back to the stationhouse and escorted to the interview room. Here, your job is to extract a confession by waggling the joystick and raising the 'confessometer' to the point where he spills his guts. The time limit is represented by the chief slowly making his way down the stairs towards you – when he gets to the bottom he expects results.



ST Of all Domark's Tengen coin-op licences so far, APB is certainly the most enjoyable – although the coin-op's excellence takes most of the credit for this. Walking Circles' conversion is quite accurate – at least in the respect that nothing has been left out – but graphically it's a little on the primitive side. The colour scheme is not as effective as it might have been, with a garish mauve used for both the road and the backdrop. The sound isn't particularly inspiring either, consisting of a couple of mediocre in-game tunes and barely adequate effects. At least the gameplay has survived the transition relatively intact, with the road maps and behaviour of the cars recreated competently – although there are a few aggravating instances where a maniac car appears and runs you down mercilessly before you have a chance to react. And when you crash you'll often be mown down by a few speeding vehicles as you try to pick up speed again. Nevertheless, fans of the coin-op should be satisfied – as long as they can put up with the slight hiccups in the gameplay.

PRICE	£19.99
RELEASE DATE	Out Now
GRAPHICS	67%
SOUND	72%
PLAYABILITY	76%
VALUE	73%

OVERALL 73%



Walking Circles promises more sampled speech, improved sound and a larger playing area for the Commodore version which is due for release this month at the same price.



PC, CGA, EGA, Hercules and Tandy graphics modes are all supported, and the EGA version should look identical to the ST. A release date is set for within the next month, again at a price of £19.99.

CIRCLES MADE FOR WALKING

The 16-bit conversion of **APB** are the work of the veteran Mancunian programming team Walking Circles. The team came together over six years ago under the name of Crystal Computing, but soon changed its name to Design Design and went on to write a brace of 8-bit games including **Dar Star** and **Halls Of The Things.**

Later projects included **The Living Daylights** and **Kat Trap** (both for Domark), and more recently the PC EGA version of Logotron's **Star Ray** (which, due to a deal with Williams, is due to be sold in the US under the name **Revenge Of Defender**).

APB is the team's first ST/Amiga project, and took about seven months to produce. Tengen supplied the boys with the original graphics in ST format, and David Fish and Andrew Page cut them down to a more feasible level. Graham Stafford and David Selwood handled the coding, basing their conversion on lengthy playing sessions of the coin-op.

With **APB** under wraps, the team's next project will be for US Gold – details are vague at the moment, but it's likely to be built around filled 3D vectors. After that an original design is a definite possibility...



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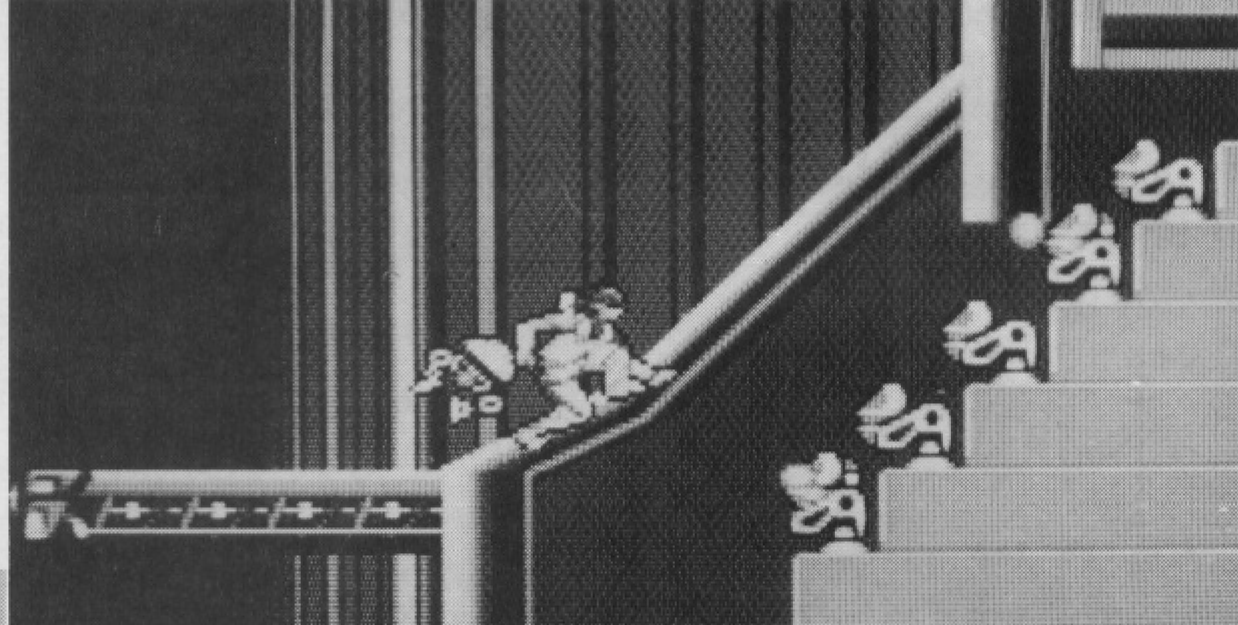
- Don't be caught with your trousers down in STRIDER!
- Become king of the castle with RICK DANGEROUS!
- Catch that pigeon, with basic training for APB!

TIPS

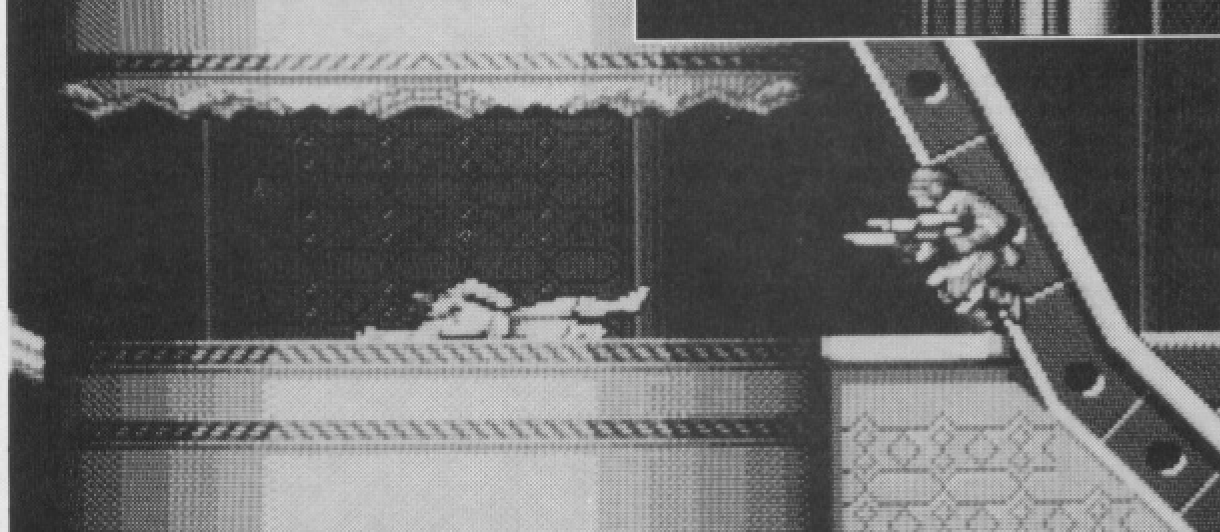
STRIDER

US Gold

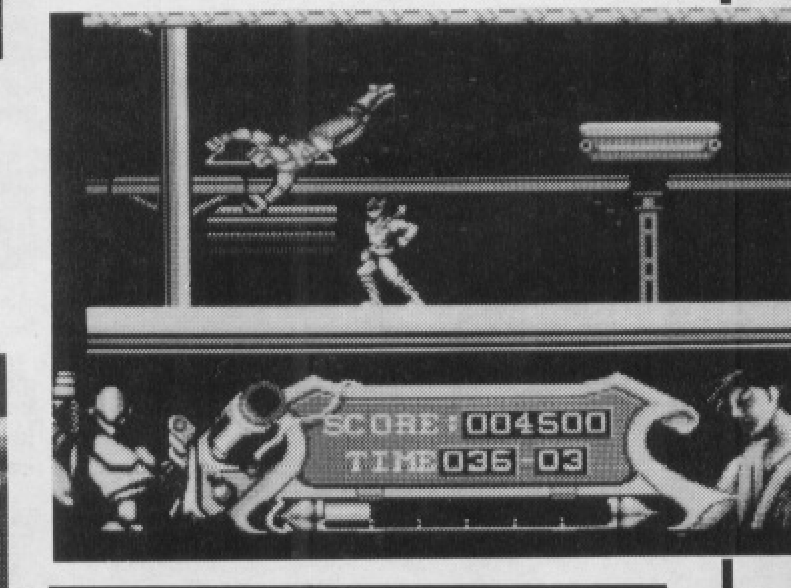
Suffering from **Strideritis?** Then make an appointment with Tiertex's Doctor John Prince ...

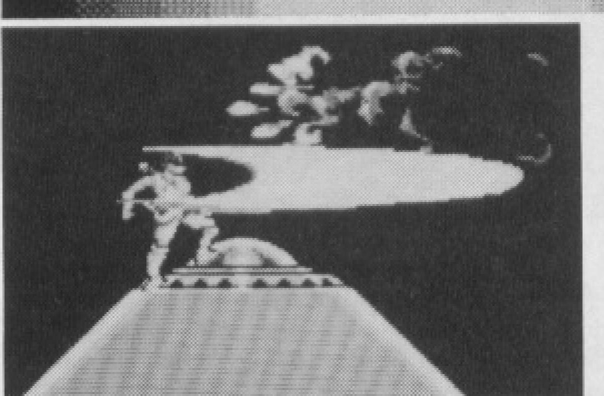


To attack the laser turret, get in as close as you can and crouch down. From here you're safe from the laser beams, but you can still use the sword.

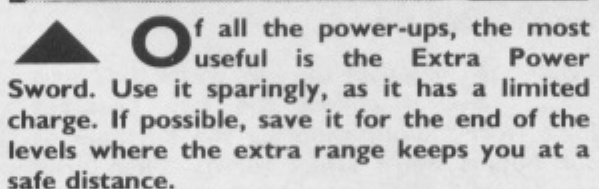


To deal with this beefcake, position yourself to the far right while he limbers up on the platform (you've got a few seconds to do this) and then, facing him, fire away on your sword as quickly as you can – this way he's got no chance of getting near you.

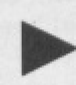




Of all the power-ups, the most useful is the Extra Power Sword. Use it sparingly, as it has a limited charge. If possible, save it for the end of the levels where the extra range keeps you at a safe distance.



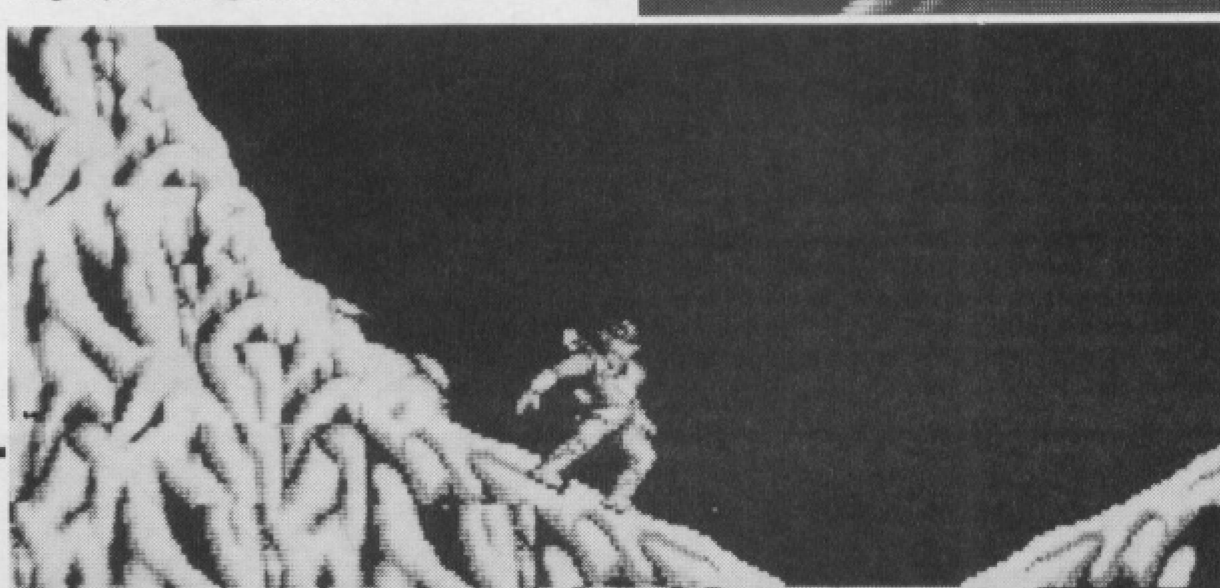
The orbiting robot is extremely useful, killing enemies at long range by smashing into them.



Some of Strider's athletic manoeuvres aren't just to impress his girlfriend. Our gymnastic hero sports deadly 'attack boots' – a sort of futuristic Doc Martens. These are used by sliding into the legs of soldiers, killing them on impact. The advantage this has over using the sword is that as you slide, you can attack and evade bullets simultaneously.

IN GENERAL:

Bear in mind that there is often more than one route through a level, so if you come up against what seems to be a particularly tricky area, see if there's another way.



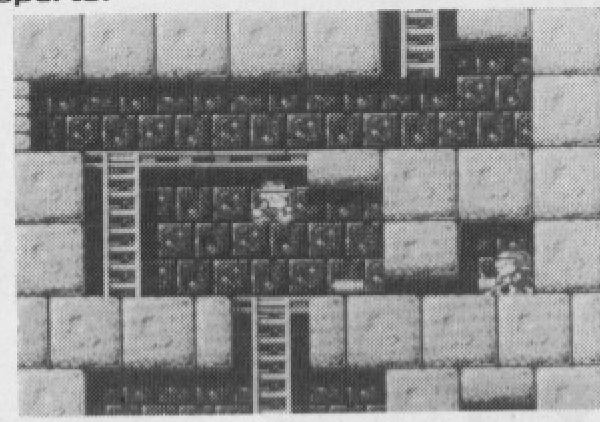
Level Two begins with Strider sliding down a steep mountainside. Below him there's a bottomless gorge, so remember to jump when you reach the bottom.

TIPS

RICK DANGEROUS

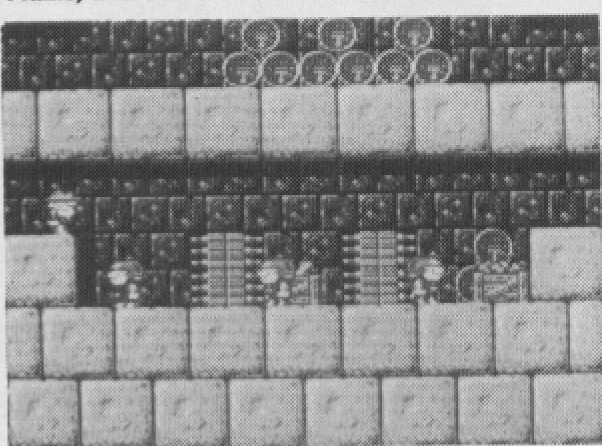
Firebird

Achtung! Schwarzendumpf Castle comes under the eye of The One's resident Ricksperts.

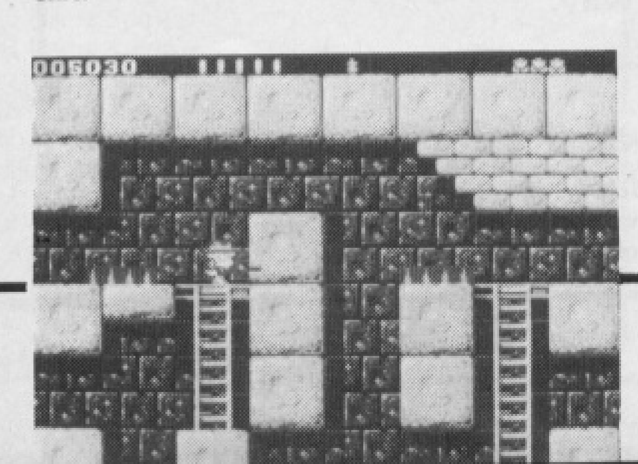


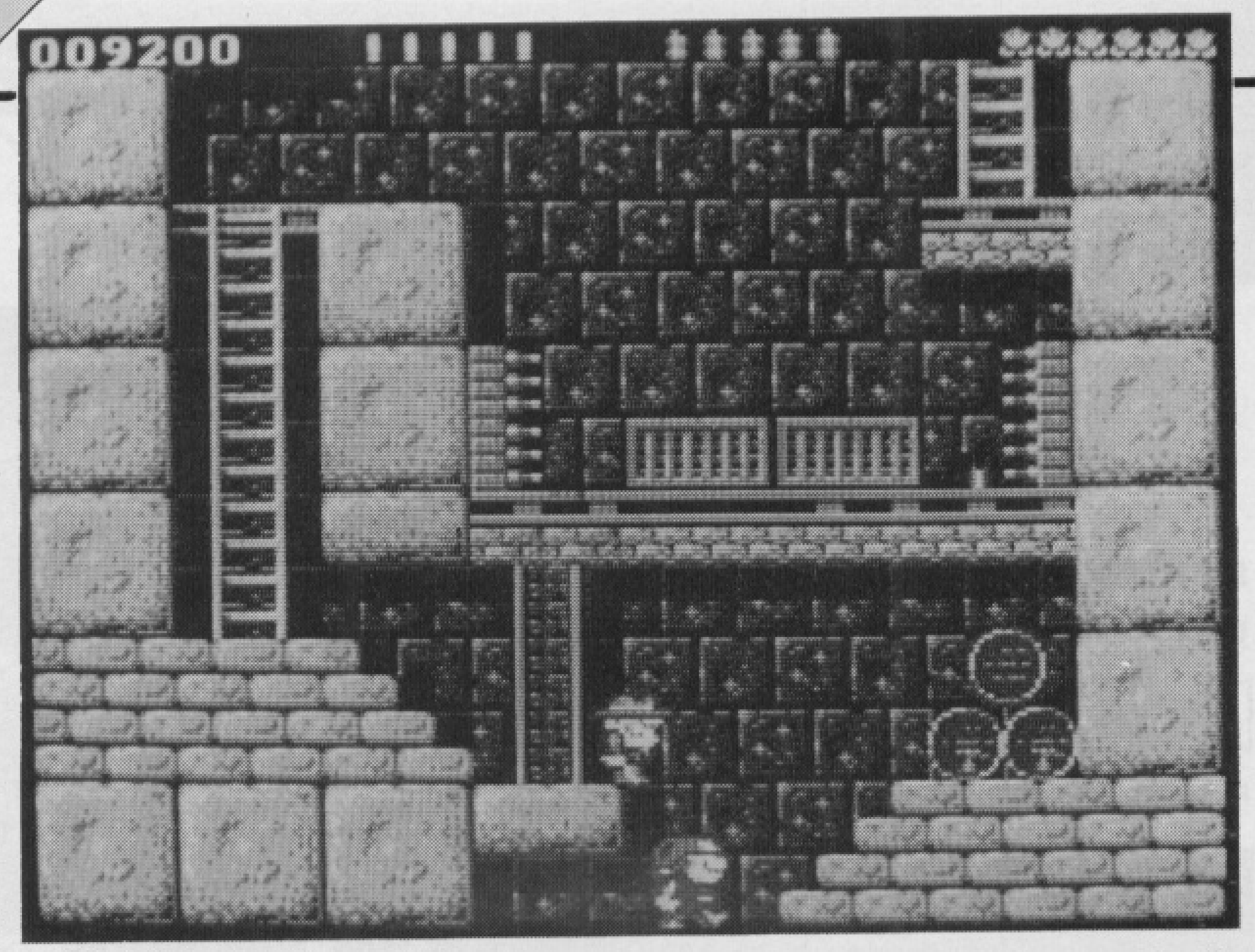
Stand directly over the ladder and time your jumps so that the sound of your leaps is synchronised with the sound of the Nazi's cannon. then pull down on the stick as you descend to see you safely past.

To conserve ammunition, jump down and plant a stick of dynamite – the explosion normally kills at least two Nazis, and sometimes even three!

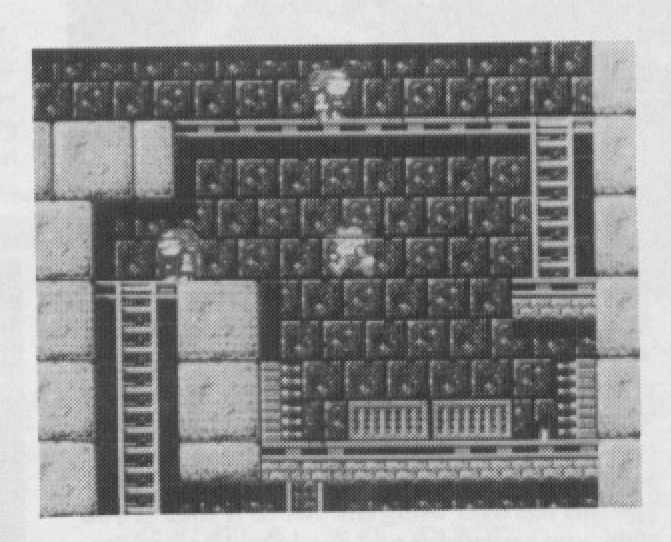


Although this screen appears almost impossible, it's actually one of the easiest in the game – when you know how. Jump over the pit, climb the left-hand ladder and poke your stick into the dent in the block on your right. This retracts the spear trap to your left. Exit screen left (which retracts the second spear trap) and you reappear on the right. Now descend the ladder and exit.

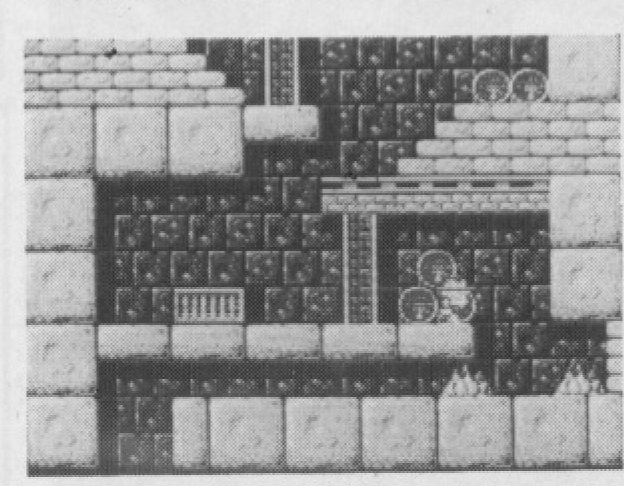




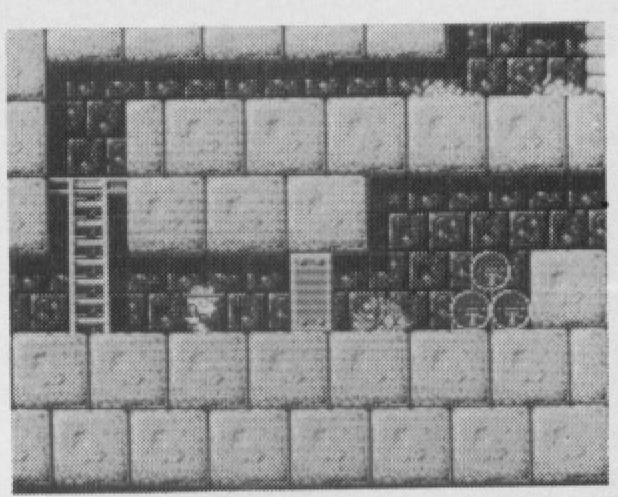
Timing is all-important here. Jump as the Nazi turns to the right and run up to the pile of barrels. Plant a stick of dynamite and jump back over to where you were. When the dynamite explodes, a barrel falls from the pile and knocks out the Nazi, leaving you free to pass. Our very own Paul Presley does things slightly differently: he stands here, drops a stick of dynamite and jumps right, leaving the resulting explosion to take out the guard's head!



From here, shoot the Nazi to the left and jump down onto the bouncy floor. To reach the platform above, just jump and push up as you hit the floor to catapult you into the air.

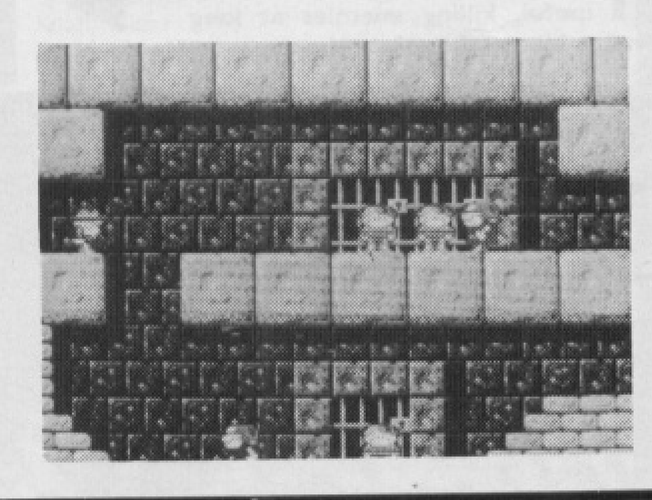


Pixel-perfect movement is needed here. Drop down between the two deadly rocks and lay some dynamite. Then jump straight up and push left while in the air to land on the platform as the dynamite explodes, clearing your path.



Another timing-crucial screen. Lay some dynamite by the steel door – not too close – and immediately run back and climb up the ladder. When the door explodes, the dog is set free – so don't dawdle for even a split second.

Leap over the gap, waste the Nazis and collect the two hostages (don't worry about shooting the hostages as your bullets don't affect them). Then drop down, take out the third Nazi and collect the final hostage before exiting to the right.



Contd. page 63...

Shoot SEUCK

It's easy to adapt the preset games in SEUCK with your own graphics, but what about making original games from scratch? Phil South put his head together with sensible Software's Jon Hare to come up with some advanced tips for budding game designers.



A blank sheet of paper is a terrible thing – ask any writer or artist about it and watch them go white. You can literally go in ANY direction in the known universe, and you have to pick one original one from all of them.

In game design terms, Outlaw's **Shoot 'Em Up Construction Kit** is that blank sheet of paper, onto which you paint your own world, populated by aliens, ghosts, or mutant cross-dressing ninja systems analysts from Mars. But having too many options can be more of a problem than an aid, so this guide may be of some value in providing a couple of ideas for good starting points, and other design related ideas to keep your imagination humming.

STARTING UP

The trick to starting from scratch with **SEUCK** is to get something done and tidy it up later. Initially, the results come from tinkering around with the known settings and editors and seeing what happens, THEN going back and 'designing', putting in all the fine detail from all those scraps of paper you've been carrying round in your pocket for weeks. Which brings us neatly onto...

IDEAS

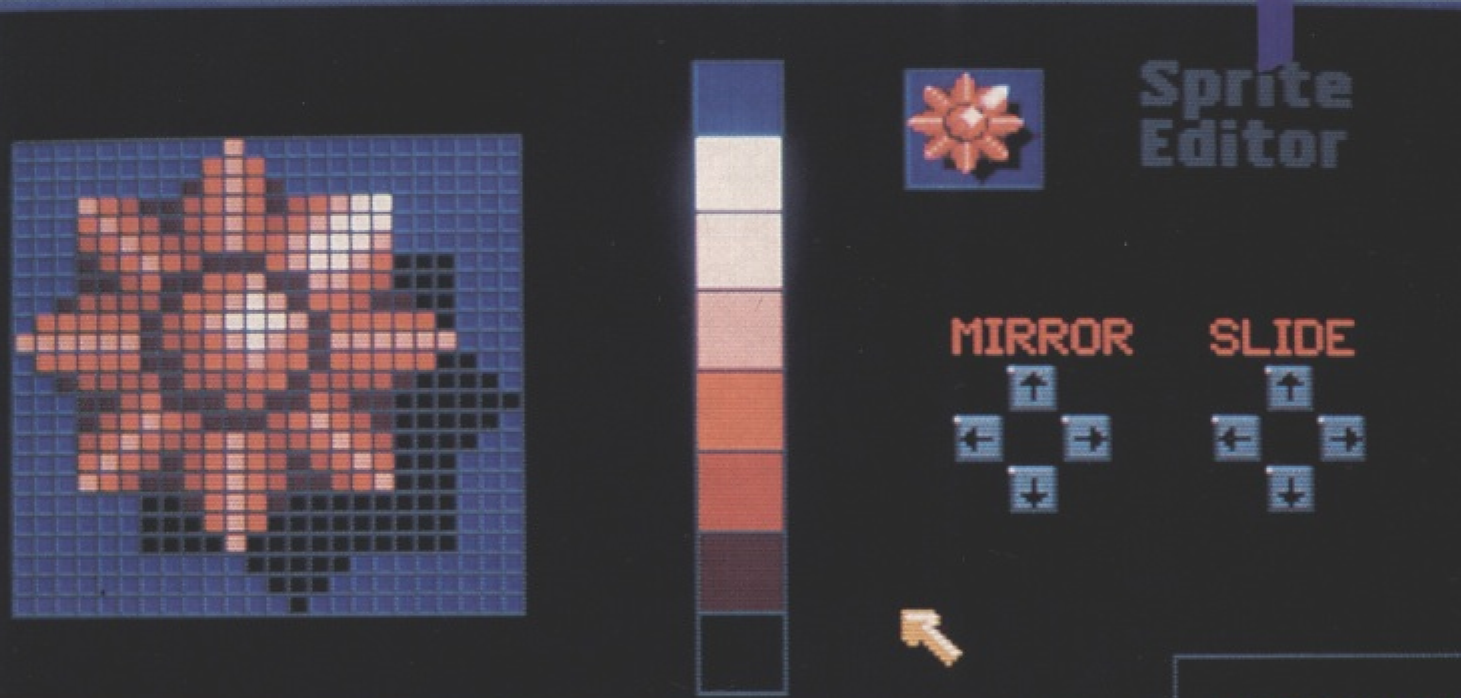
These are like gold dust. Anything you think of on the bus and say to yourself, 'that would make a good game' WRITE IT DOWN! Don't think you'll remember it, 'cos you won't. Even if you haven't got an immediate game concept to fit your idea into – keep it until you have. Often, good game designs don't come from single ideas, but from bashing together two seemingly unrelated concepts.

Steal ideas from other mediums, like TV shows, newspaper articles, song titles, anything. You can usually add to other people's ideas more easily than coming up with something yourself, and once added to enough, the original idea becomes obscured anyway. Use any means at your disposal to get a kicking-off point.

DESIGN

The design of objects and scenery is similar to devising the underlying concept of the game. For a start, use any household shapes you find around you and adapt them. A pen with big wings on the side becomes a jet. An odd-shaped key could be a scout ship. A little plastic lizard could be a monster. Just look up from your monitor and you'll see hundreds of ideas just lurking around your room. Enemy objects can be robots or aliens, just like in any other game. But because you're designing this one, they can be egg whisks, milk floats, cats, dot matrix printers or even a horde of Gary Whittas (yeuuch!). In other words,

'EmUpC





Shadows built into sprites give them a better 3D appearance, but don't attach a shadow to an object which is supposed to vary in height above the ground. You'll have to use another object for those shadows. Remember where your lightsource is at all times and stick to it.

use a little originality in your selection of foes.

Backgrounds are easy. But for things like seascapes and sandscapes use at least five different, but interlockings, the sea, the sky, caves, deep space, the ocean floor, another planet... or why not a completely new location?

metallic, foliage, sand, building, the sea, the sky, caves, deep space, the ocean floor, another planet... or why not a completely new location?

And while you're at it, why not think yourself away from vertical scrolling. Okay, so **SEUCK** supports vertically scrolling games, but it's a feature – not the whole point. Use the flipping from page to page feature to make up/down/left/right mazes or left to right games.

The construction of the map editor can lead a user to think in strips of map, but there's no reason why you shouldn't go into and out of the screen for a change, instead of disappearing off the edge. Figure out ways to exit from a screen through a door in the centre, for example.

How about not having



Always make Colour 0 (the transparent colour) as close to the main colour of the background as posible. Choose as varied a palette as possible, but stick to fairly similar hues, so you can do shadows in darker background colours. In PsychoBlast **the backgrounds and sprites use eight shades of blue and seven shades or red, respectively.**

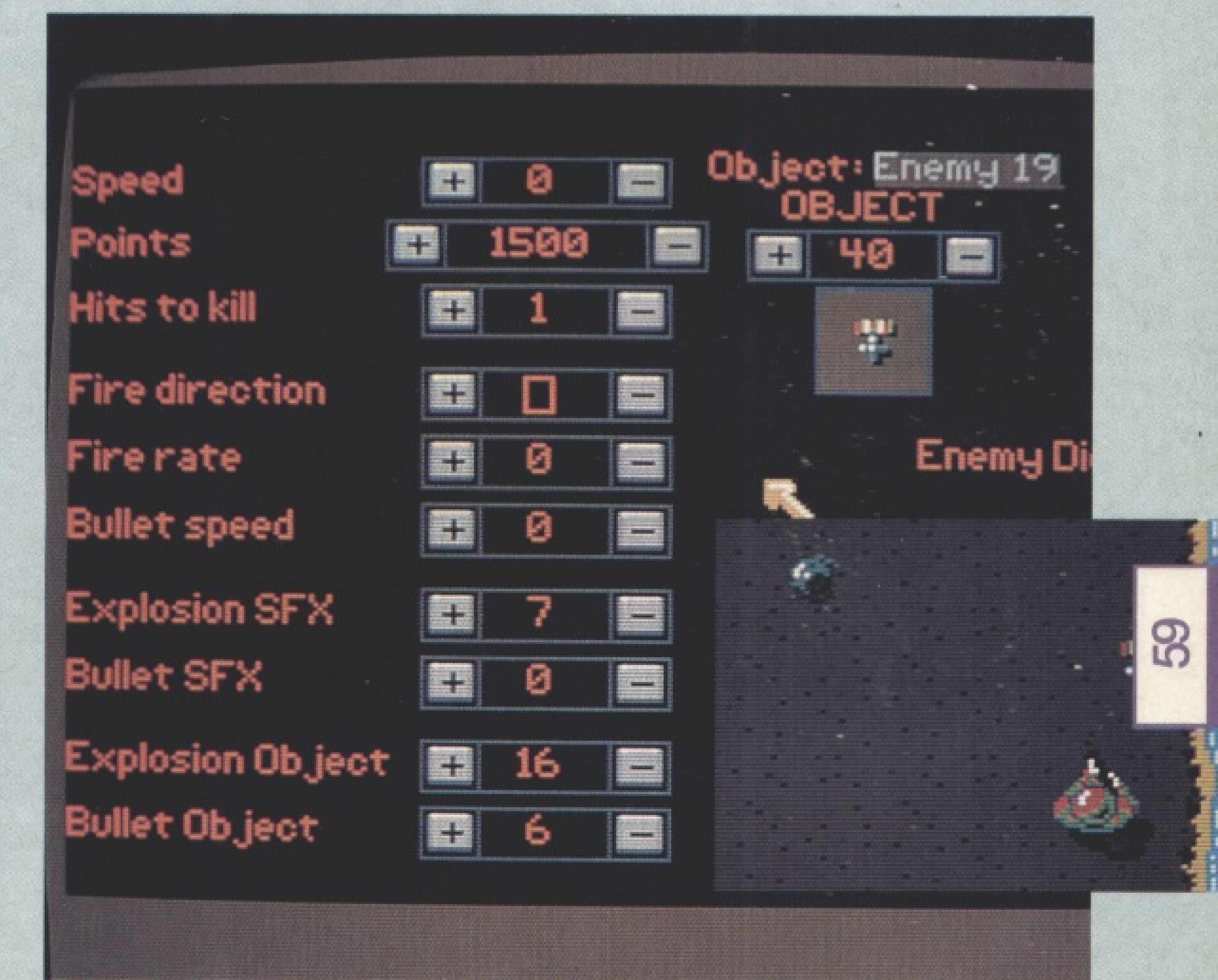
Construct

any shooting? Yeah, it's a piece of cake. Just make the aliens run around really quickly and make a sort of 'dodge 'em up', where you have to be really skillful to avoid them and stay alive.

FINISHING

Don't try and finish your game in one sitting, unless you really enjoy muscle cramp, a stiff neck and squiffy eyes. Do everything methodically, going down the menu selections in order and only doing rough drafts to start with. Then come back later and freshen it all up.

Having play-tested the finished game, ask yourself if there are any ways that it could be improved? Look at other games and if you spot an effect, try to figure ways it can be adapted to your needs. This is another good reason to aimlessly familiarise yourself with the different editors, because if you know every type of effect possible with the system you'll be better equipped to solve problems.





OBJECTS D'ART

There are three types of object: Animating objects go through a loop of frames; directional objects with no HOLD animate differently depending on direction; directional objects with HOLD stay facing in the last joystick direction selected. Experiment with these and try out different animation speeds, until the movement looks just right for the object you're animating.

Keep your enemy's fire rates at a reasonable level, or you'll soon find yourself with a screen full of bullets. Especially avoid quick-firing monsters with slow travelling bullets. A man could drown in bullets, y'know.

Don't think of objects just as enemies, bullets, explosions or whatever. Try using them as bits of the scenery which animate and blow up if you hit them. How about using objects in the same way as they're used in Blood and Bullets, **where the objects don't kill you, but you get points for running into them, simulating picking them up?**

The clock in PsychoBlast **is made up of identical objects animating at different rates, and put together to look like one object.**



ionKit

BACKGROUND INFORMATION

Once again make Block 0 the blank block, as your map is filled with 0 as the default space. It's tidier to keep it that way.

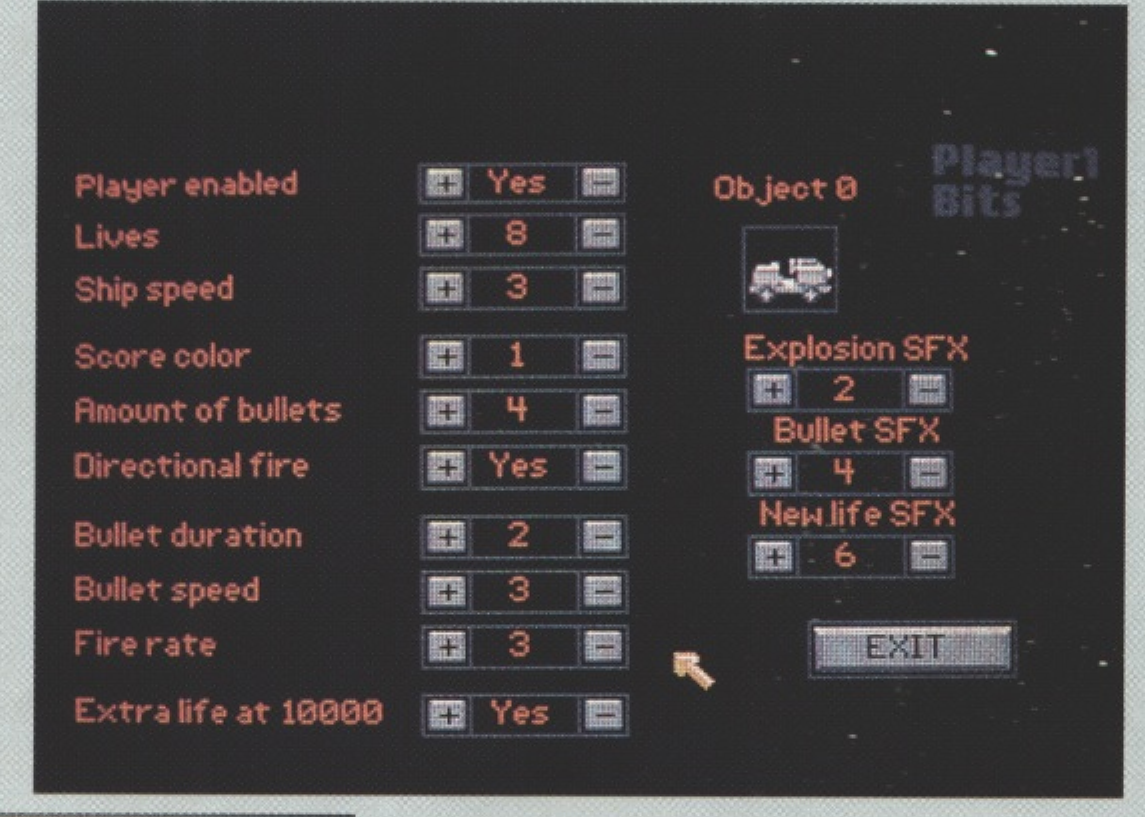
Bear in mind the player limitations when you design the background. The player cannot walk into the sea in **Blood and Bullets** for example, because it has been skillfully placed just outside of the play area.

OUTER LIMITS

On the player limitations, make sure on a push scroll screen that the top of the player area is low enough, or you could find yourself walking into trouble just getting the screen to scroll.

Watch out for 'player disable'. Check this setting if your game doesn't work. And finally, set speed and fire power for the player last. Look to see how much it needs in relation to the game – not the other way around.

Identical still screens with minor differences can be used to create the impression of animated backgrounds – take the big doors opening in Blood and Bullets **for example.**



To give a game more variety, try giving Player 1 more firepower but less speed than Player 2 – and there's no reason why the players have to be the same, look at Silkworm!

ATTACK WAVES

Make sure joined enemies have the same speed. If an object is offset quite a bit from another and joined, then another sprite offset and joined, etc until you have a line of them, they form an interesting formation as they enter the screen. See the blue formation in **Slap 'N' Tickle**. Make sure joined enemies are led by the enemy furthest down the map.

Use blank sprites firing blank bullets (off the screen please!) to activate sound effects not related to the action. The 'Okay Suckers' in **Blood and Bullets** is a good example.

IN GENERAL

Taking two of the shades of RGB away from a colour is equivalent to adding the third, and adding or subtracting all three colours is like adding white or black.

When building up an animation, do a frame and then copy it to the next frame and edit it. This will ensure consistency between frames.

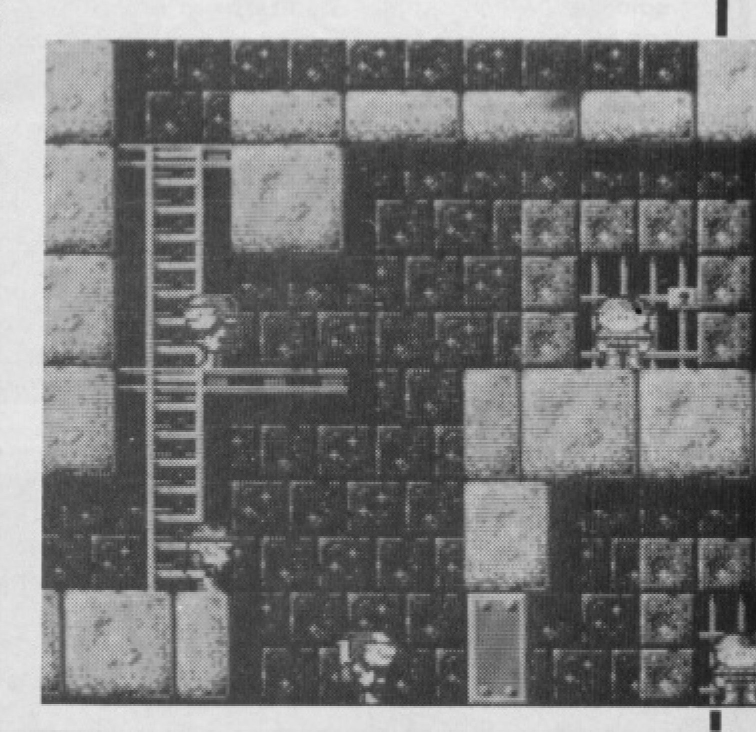
Make sure your sprites loop well in an object. Also don't waste frames on unnecessary action, and reuse graphics wherever possible.

Always leave Sprite 0 blank, as you will need a blank sprite, and 0 is the default 'space' sprite anyway. You'll only have to go through the objects and blank out all the 0's if you draw on it.

... from page 56.

TIPS

Kill the patrolling Nazi at the bottom, then drop down, walk to the right and lay some dynamite before stepping away to the left. The Nazi above tries to follow you, but when he drops down he gets killed by the explosion. Rescue the hostages (the cell door should also have been destroyed by the explosion) then make your way up the tower, collecting the other two POWs as you go. When you reach the top, make your way back down and exit (avoid the top exit as it sends you back a few screens). You need to dynamite the bottom door again as it regenerates while you're off-screen. Better still, save dynamite and blow this door once you have been to the top.



Roll out the barrels... There are three of the rollers to avoid here, each one at the bottom of a ladder. The first barrel is 'fooled' by climbing down the ladder then quickly climbing back up again to make it roll safely past you. the other two barrels must be jumped, so leap towards them as soon as you come off the ladder.

Dynamite the spiky thing, and leap over the spikes – but when you fall off the block to the left, push to the right to avoid being impaled on a spear trap.

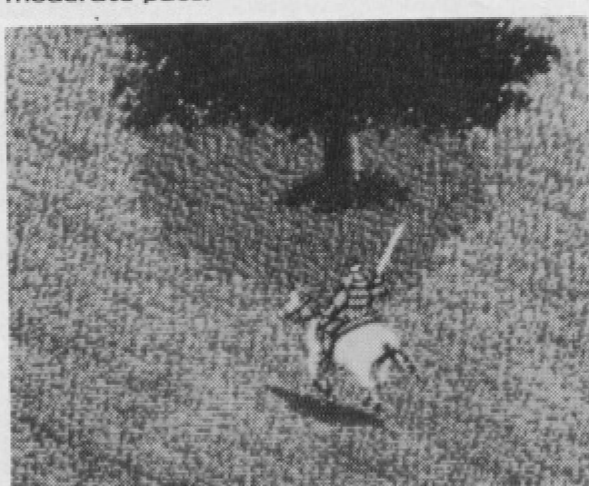
TIPS

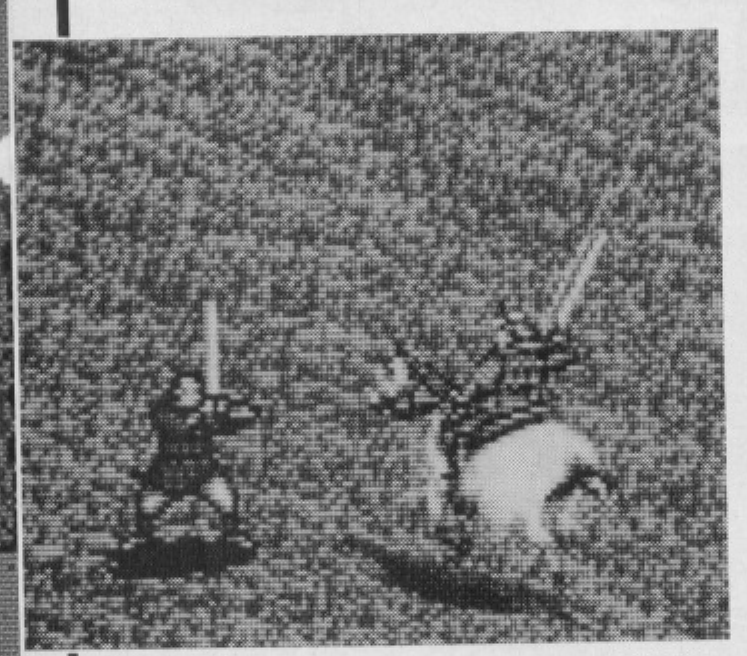
LORDS OF THE RISING SUN

Mirrorsoft/Cinemware

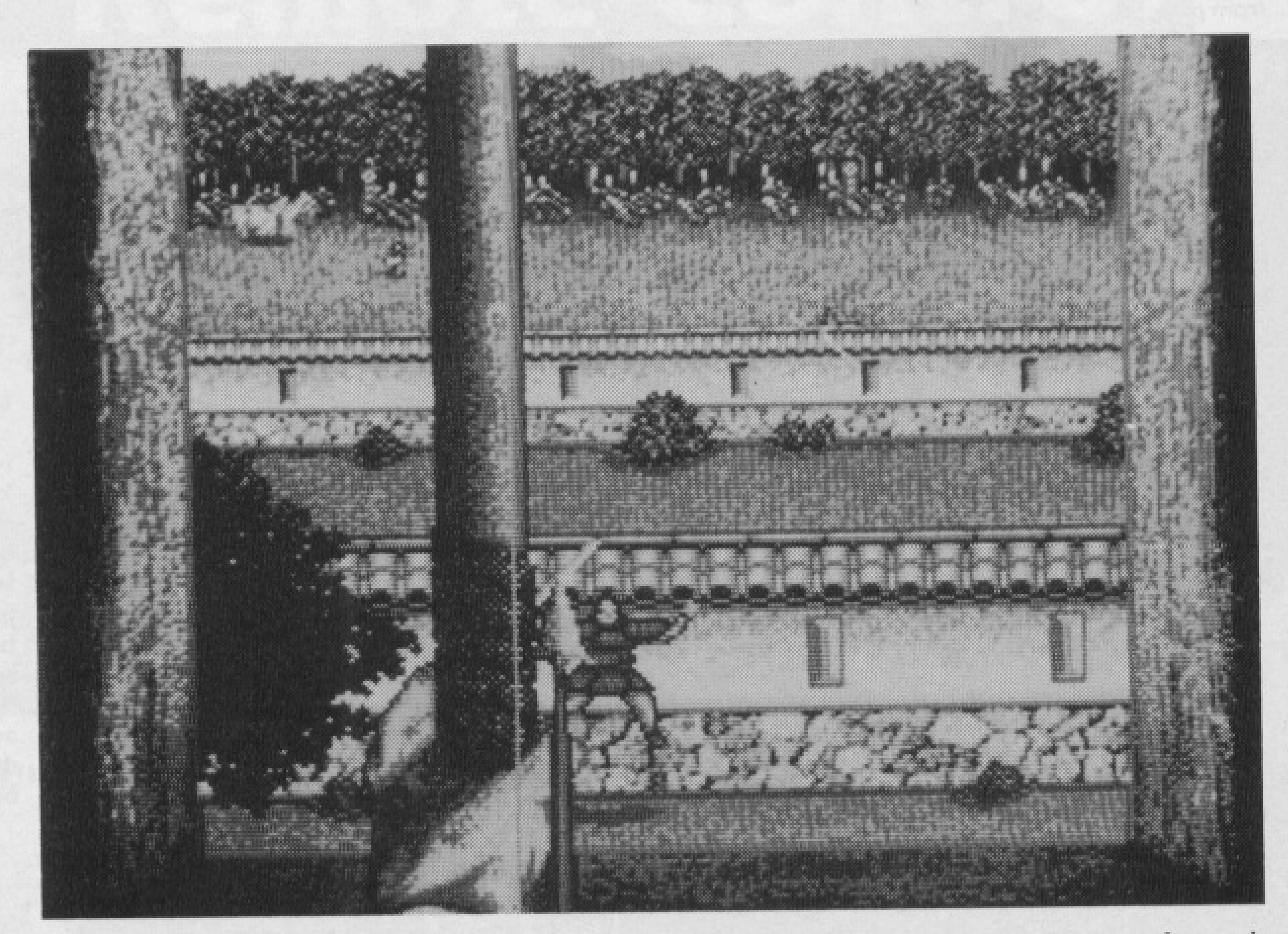
Unfortunately life's not a bed of Geishas and take-ways. If it was, you wouldn't need the following advice...

You have the enemy's general on the run – but hacking him down is another matter. You can do two things to let him go free – be thrown from the horse (which usually results from you riding too fast) or miss too many of his soldiers (which usually results from riding too slowly). Therefore it's best to stay at a moderate pace.



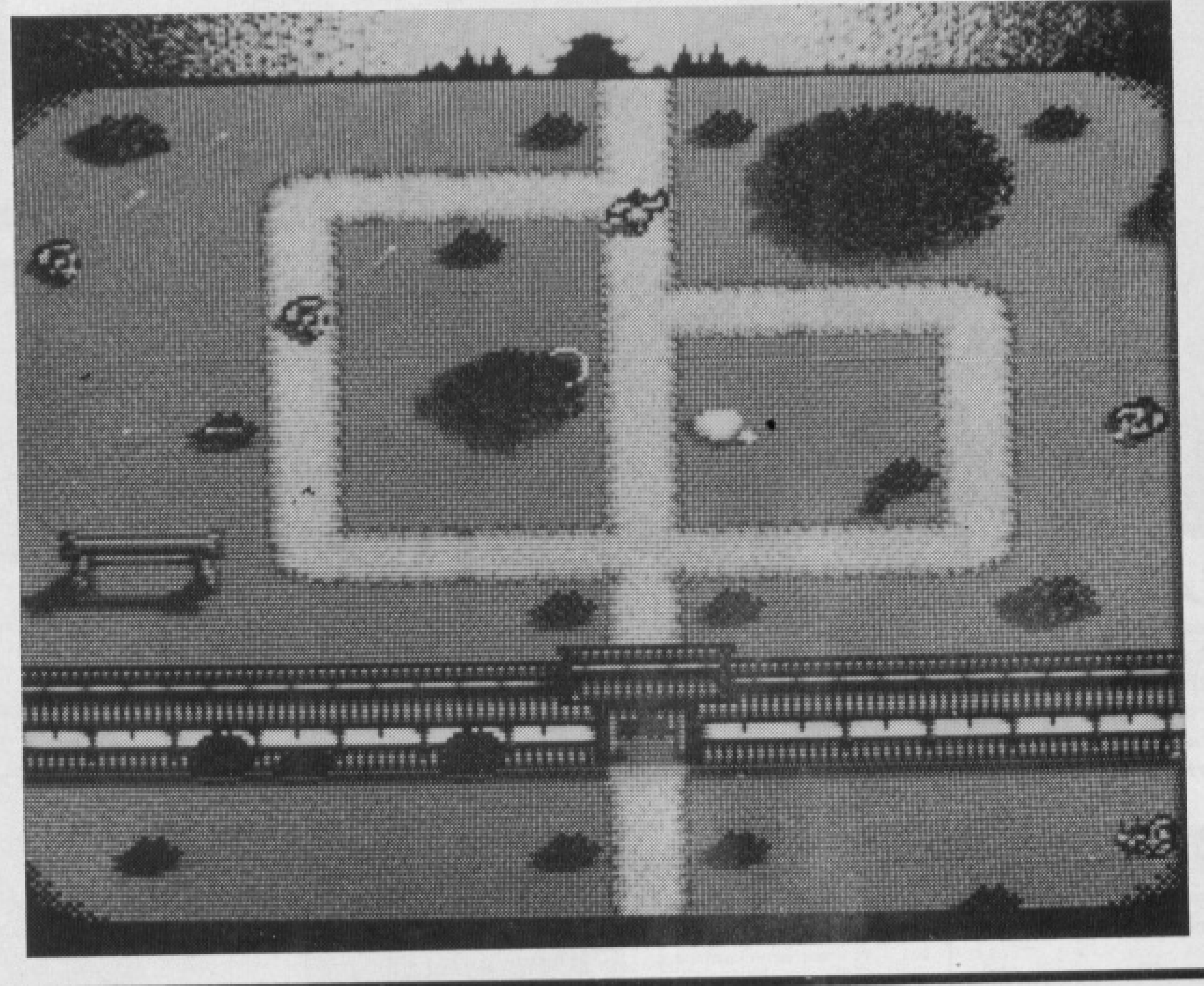


There are two ways of killing the enemy soldiers – slash them with your sword or trample on them. Trampling is a risky business, as there's about a one in five chance of your horse throwing you, so practice your swordplay instead. Use the soldiers' shadows to judge your slashes.



The beseiged sequence only comes up very rarely, but even so it's worth perfecting as losing a castle can be costly. Don't waste time trying to hit the soliders in the distance – concentrate instead on the middle and foreground areas. The best time to fire at a solider is as he appears over a wall, as this is when he's at his slowest.

Sieging is all a matter of speed. Time is your deadliest enemy here, and only have until the sun sets to reach your target. Don't waste time fighting with soliders at long range, just keep moving and hack down any offending gates as quicky as possible. At the end of the attack, there's a gang of soldiers waiting for you. Kill them with your bow at long range – don't let them surround you and finish you off.

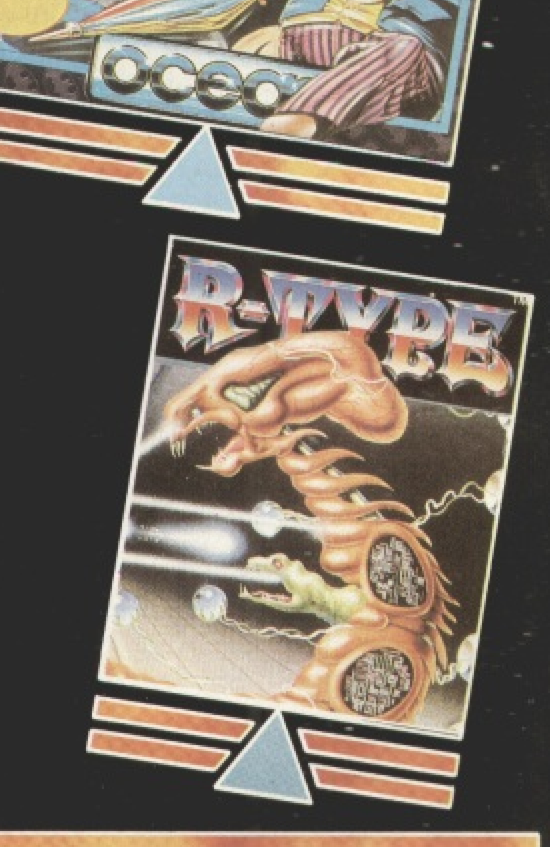


More tips on page 71...

A POWERFUL PACK OF FOUR









R-TYPE

FORCE



IK+

They called International Karate 'the greatest Karate beam 'em up yet' (Commodore User). And who are we to argue? But ARCHER MACLEAN has come up with a stunner: A third fighter. An amazing animated background. New moves (including double head-kick and a spectacular backflip). Re-mixed music by ROB HUBBARD. And balls!

© 1987 Archer Maclean.
© 1987 System 3 Software Ltd.

BATMAN – THE CAPED CRUSADER

D.C. Comics' famous super hero Batman breaks onto the micro screen in a Wham! POW! Arcade adventure as you engage the forces of evil in Gotham City. Start in the Batcave and move on through the world of fun and excitement as you face the trickiest customer of all ... the Penguin. Save some strength for the battles ahead with the dastardly Joker however, or you'll miss the thrilling climax!

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VOYAGER

In 1977 Voyager II was launched – inviting all life forms in the Universe to visit our planet. Get ready – company's coming. Luke Snayles – returning to Earth after completing a 50 year sentence of "investigative exploration" is not a man you'd wish to meet. After half a century of solitude, he's bored and hungry. On Earth the gate crashers are about to arrive – they are the ROXIZ, but Snayles has got other ideas – no-one, but NO-ONE is going to spoil his home-coming party!

© Ocean Software Ltd. 1989.

R-TYPE

Deep in the cosmos, the ultimate terror .... The Bydo Empire – evil, horrific, deadly. In the dark recesses of time and space, its terrifying creatures roam the cosmos, waging war on the Planet Earth. The desperate battle has just begun .... As pilot of the R-9 fighter plane, it is your mission to crush these interstellar monsters using every sophisticated weapon at your disposal. Only your skill and reactions stand between brilliant victory – and the devastation of Mankind. ... At last, the arcade sensation bursts on to your home screen with several stages, terrains and a compelling scroll feature – the ultimate in thrilling gameplay.

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F-15 E



Declan McColgan notches up his 1,000th flight hour in yet another sortie over Libya, courtesy of Microprose and its sequel to F-15 Strike Eagle...

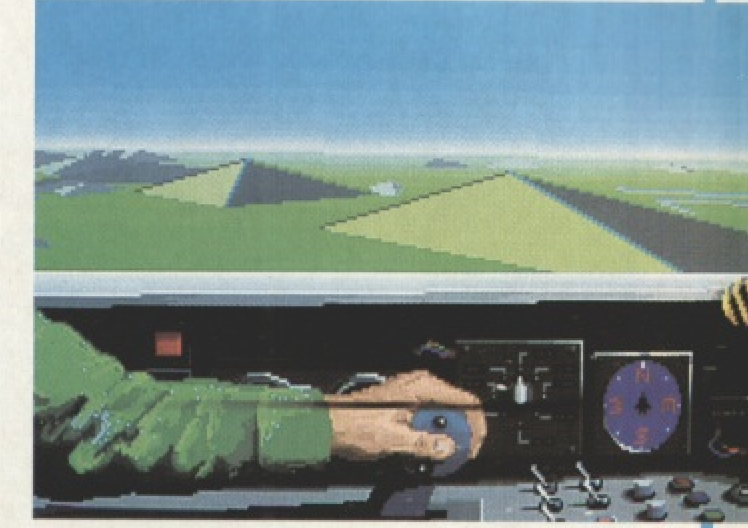
When flying in rookie mode, the mission begins with your F-15 already airborne, and, providing you're not too badly damaged, the plane lands automatically. Furthermore, come out shooting, 'cos there's usually a few enemy planes right in front of you when the mission starts, so if you keep your finger on the cannon key you'll probably get two or three of them.

Reverse tactical view, looking from the target towards the F-15. Here, a ground radar installation is about to get its come-uppance. This view shows you how things look from whatever is currently targeted by your target tracking box. There's also a tactical view, showing the scene looking from your fighter towards the target, which is very useful in dogfights when you can't figure out where the hell that pesky MiG has got to.

This is a no-nonsense, up-and-at-'em flight simulator that places the emphasis squarely on shootin' 'em down, blowin' 'em up and gettin' the hell out of there. It's a vast improvement on the original **F-15 Strike Eagle**, which first appeared in 1984. However, in some respects, it doesn't quite live up to the standards set by **F-19 Stealth Fighter** (also from Microprose) on which it is closely modelled.

What you get in the little blue box is two program disks, a laminated card with basic flight, fight and simulation controls, a technical supplement with all the gen on installation and so on, a very good manual (though again, not up to the standards of F-19's incredible magnus opus), a few ads and full-colour maps of the four theatres of war – Libya (poor old Libya; flight

5 Strike
agle II



VGA graphics, ta-da! Note the lifelike quality of the pilot's hand, and the graded horizon – giving a heat haze impression, increasing gradually with distance.

Bombs away! Attacking the primary target is objective numero uno. You can't go home until you've done at least this. So it's wise to make sure you've got target lock (oval on the HUD) and then wait for the oval to change colour, which indicates a 'high accuracy firing solution'. When you hit it a little voice comes on and says 'good hit' or some such inanity, and 'nice landing' when you touch down safely.

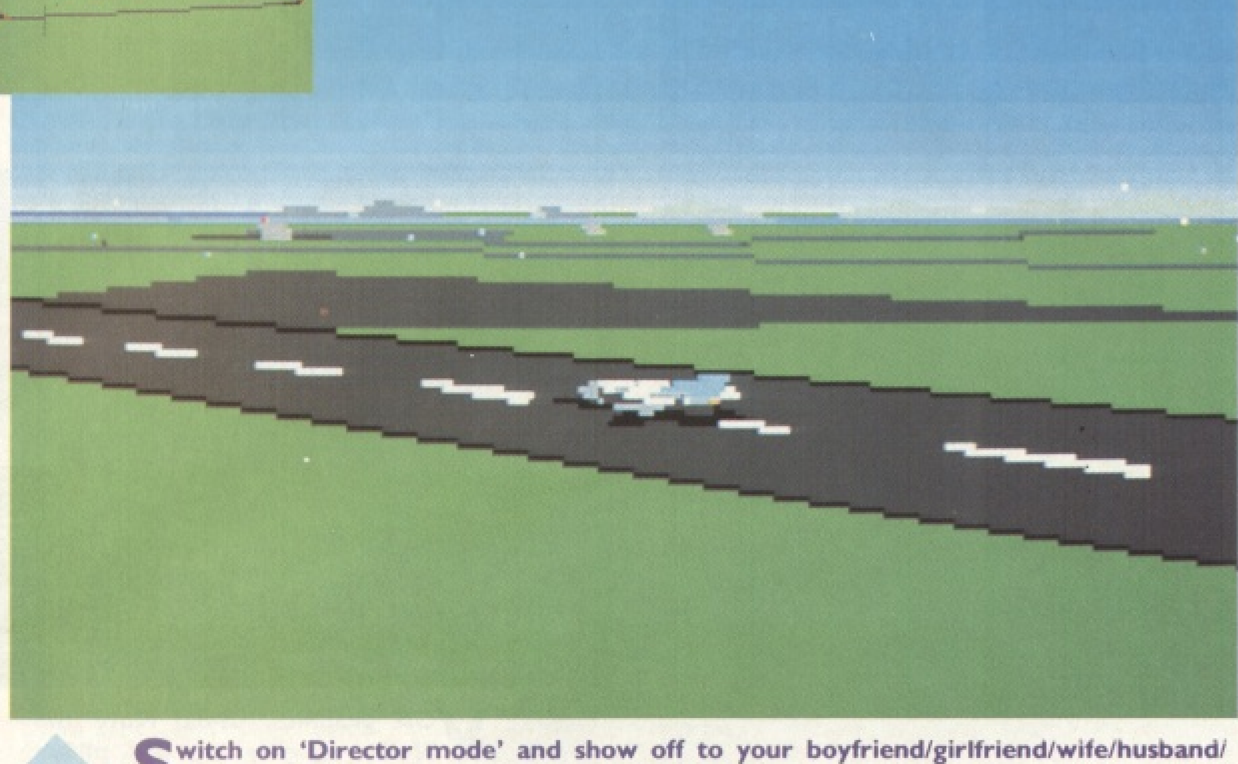
simulators are always knocking the stuffing out of it), the Persian Gulf, Vietnam and the Middle East (if you already own **F-19 Stealth Fighter**, you can add two further theatres, the North Cape and Central Europe).

These are ranked in order of difficulty, and take in four further difficulty levels depending on your experience: Rookie, Pilot, Veteran and Ace. Thus flying as a Rookie over Libya is child's play, while flying as an ace over the Middle East is just a tad this side of downright impossible.

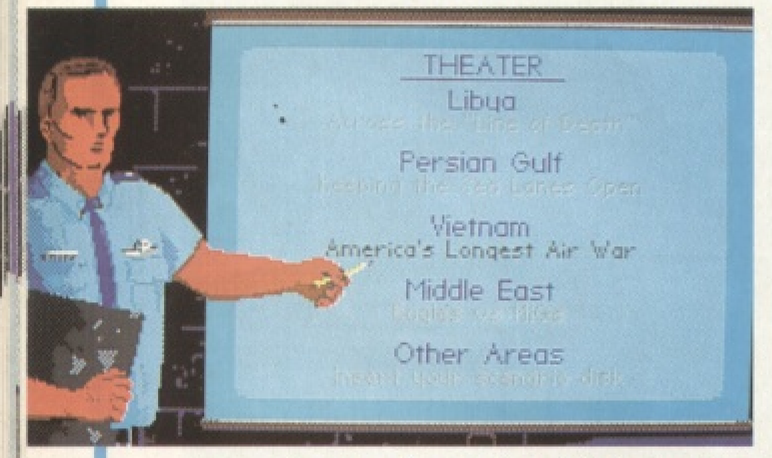


One good view to enjoy when in Rookie mode is sitting at the airbase or aircraft carrier and watching your aircraft come in for a perfect touchdown. But be careful because the enemy is nothing if not persistent, and enemy planes have absolutely no qualms about following you all the way home. Which makes me wonder why the blazes all those F-4s that are forever landing and taking off at friendly airbases don't do something about them and let me get home safely.

AIRBASE AT KEP - MIG-23 TAKING OFF



Switch on 'Director mode' and show off to your boyfriend/girlfriend/wife/husband/colleague/milkman or just to Joey the budgie. Director mode shows you all the neatest views at the most appropriate times. When a fighter scrambles to intercept you, the director automatically cuts to the airfield to show the fighter taking off, or when a SAM station shoots at you the view switches suddenly to the radar base to show the missile arcing into the sky. It's pretty impressive stuff and a novel feature, but an insufferable nuisance when you're busy dogfighting. Only use it in demo (training) mode, or when you're not particularly close to anything.



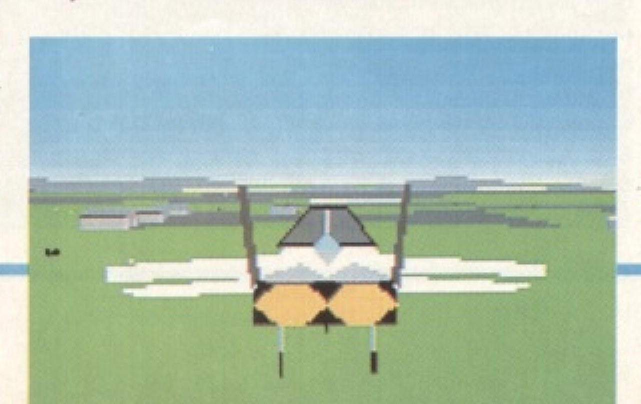


There's precious little messing with pre-flight set-up screens. Select your difficulty level, select your theatre, get your targets and away you go. You don't have to agonise over what ordnance to load; your missiles are always the same – six Mavericks for ground targets, and four short range Sidewinders and four medium range Amraams for shooting down airplanes. And you've 1,000 rounds in your cannon. Every mission consists of attacking two ground targets, with lots of missiles to avoid and MiGs and things to shoot down along the way.

Seen from the side, or indeed from any other angle, the F-15 is a big brute. Supersonic, super manoeuverable and packing a super-hard punch, it doesn't half shift when you hit the afterburners – and quick escape is often the better part of valour in sticky situations. If you're on your way home and they're still shooting missiles at you and you've no chaff or flares left, you can simply outrun some missiles, but this, of course, is very sore on motion lotion.



The tougher the mission and the more targets you destroy, the more points you score. The more points you score the more medals you get and the quicker you get promoted. If you crash, you die, and if your fighter is hit often enough crashing becomes inevitable. You can also be killed by bailing out when inverted, or when too close to the ground. If you bail out too many times (and waste too many expensive aircraft in the process) you are ignominiously consigned to a desk job, thus ending your career as a fighter pilot.



PC

The manual puts it well, saying 'Where F-19 is finesse in the air, F-15 is Rambo in the air', and that about sums it up. Comparison between F-15 and F-19 is inevitable, because the similarities in terms of targets, theatres, map layouts, post mission debriefings etc is striking. And while F-19 is probably the superior program, the enjoyment is derived from the skilful employment of the most effective weapons and the best evasive tactics. The enjoyment in F-15, by contrast, is not at all intellectual. You fly for the hell of it. The basic rule is, get airborne, put the pedal to the metal and if it moves shoot it. Action is everything. The interface is simple, not too many keys to remember, no keyboard overlay (as there is in F-19 which has a multiplicity of controls), and you're in the air with the minimum of fuss. And no subtle tactics to worry about. However, there are a couple of curious shortcomings. For example, although the satellite map on the left of the cockpit shows the position of your F-15, enemy missles and ground installations, it doesn't pick up enemy aircraft – you can only spot these on your tactical display. Also, ground installations that you blow up during the course of a game don't stay blown up! But these may be considered as small hiccups in an otherwise enjoyable – and graphically stunning – fight and flight simulator.

PRICE	Not sure
RELEASE DATE	Out Now
GRAPHICS	98%
SOUND	85%
PLAYABILITY	90%
VALUE	77%

OVERALL 88%

ST

As with most Micropro-se software, the PC version is initially developed Stateside, with other versions following a good way behind. In other words, nothing is known about Atari F-15 II other than it is under development and will appear... eventually.



Commodore owners are in the same boat here as their ST chums, with no details on the Amiga version forthcoming at present.

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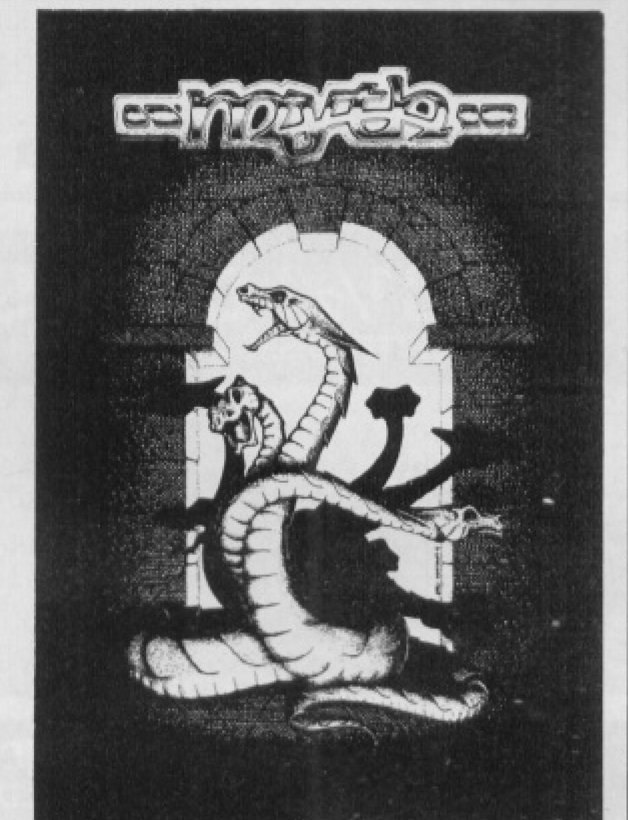
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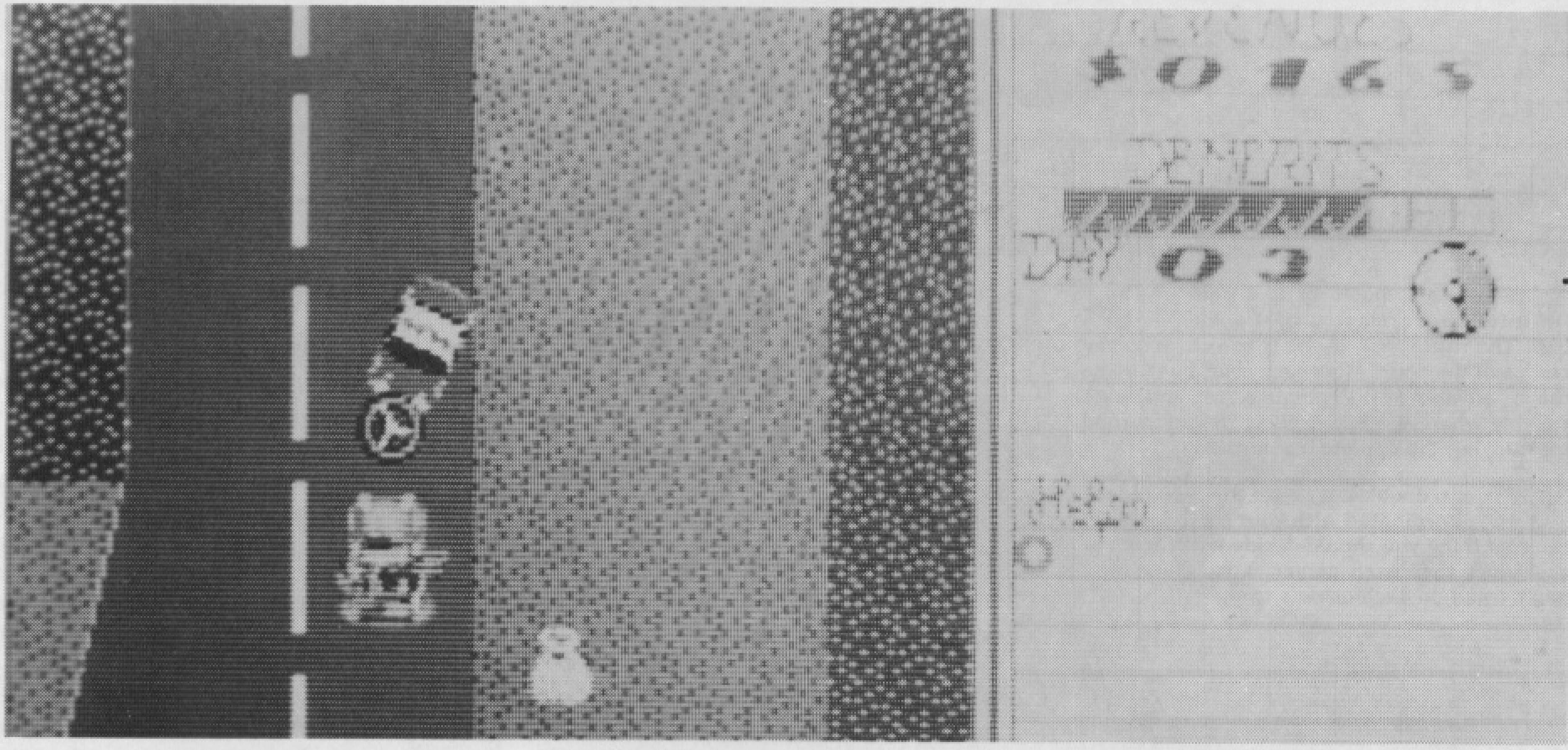
APB

Domark

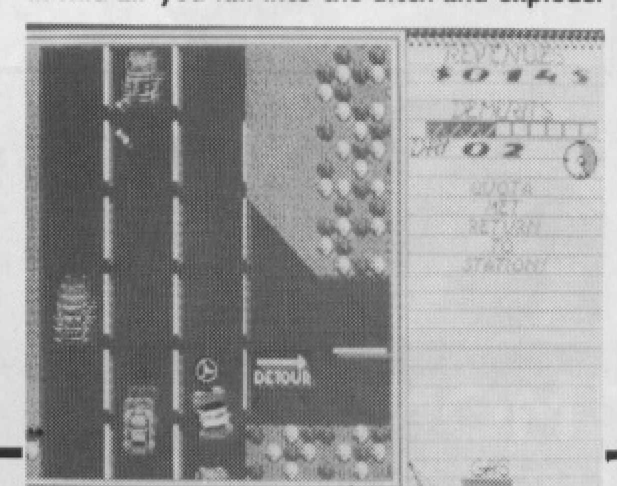
Domark's tips are just the ticket for apprentice APB-ers...

Doughnuts and money bags are often found in the side of the road and can offer more than just bonus points. Collecting the right ones can automatically fill your quota for the day and erase demerits. But beware, some are booby-trapped and the only way you can find out which are which is to collect them and see.

Arresting the ABP of the day brings in buckets of bonus cash, so know your enemy by getting a good look at his car during the briefing. the more persistent villains drive souped-up cars, so it's necessary to pay a visit to the speed shop in order to be able to keep up with them.



Fail to follow the detour signs and you are sure to encounter some roadworks. These take the form of a ditch that can only be jumped over at high speed – but even then there are risks. If you crash into a car in mid-air you fall into the ditch and explode.



IN GENERAL

Later on in the week you can buy a Radar, a facility that identifies speeders with a 'ping' – these can then be arrested for a bonus.

If you're worried about maniac drivers on the road crashing into you, keep your siren on – this keeps other motorists away. On the down side though, it also stops them from speeding and lowers your arrest count.

XYBOTS

Domark

Finish a game, then enter ALF on the high-score table – in the next game you get infinite energy.

ARKANOID: REVENGE OF DOH

Ocean

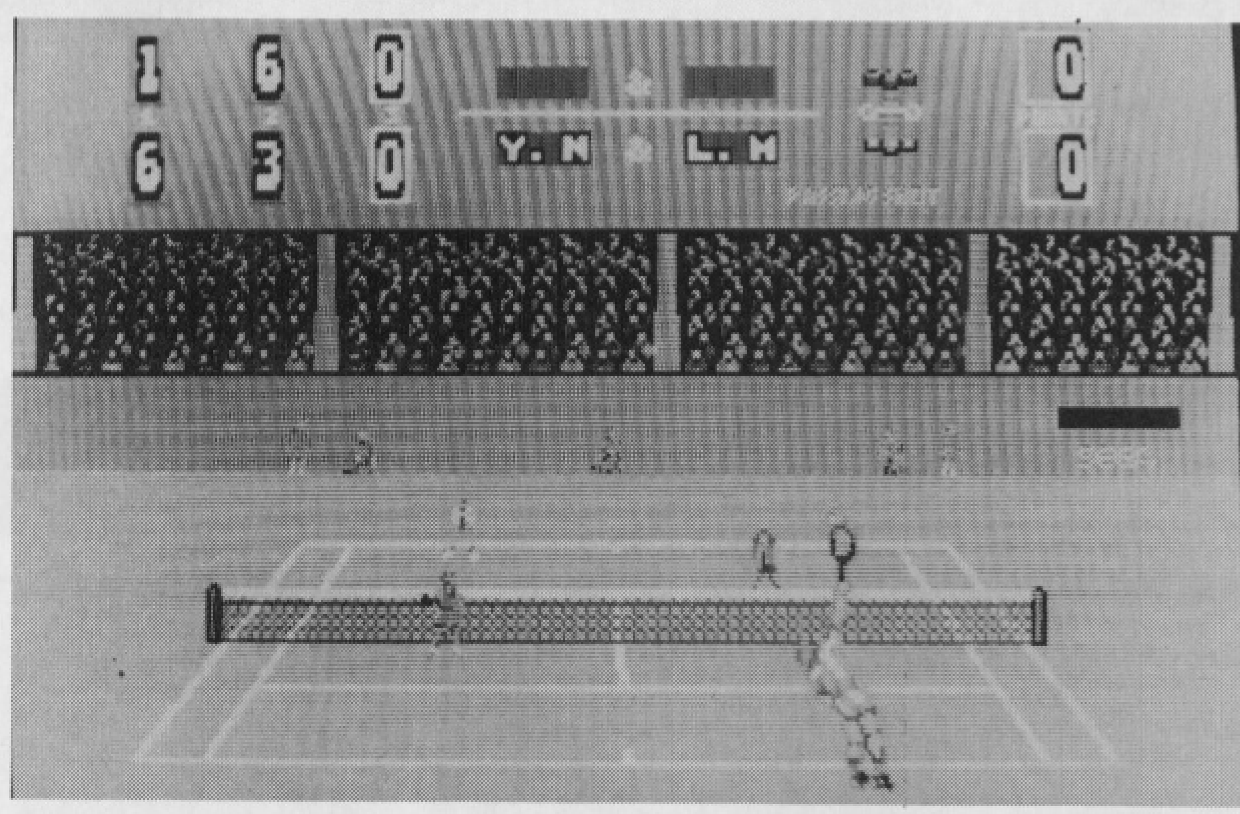
Amiga only. Type in ROBO-COPPETER on the title screen to activate the 'continue' mode, allowing you to carry on from the screen that you died on.

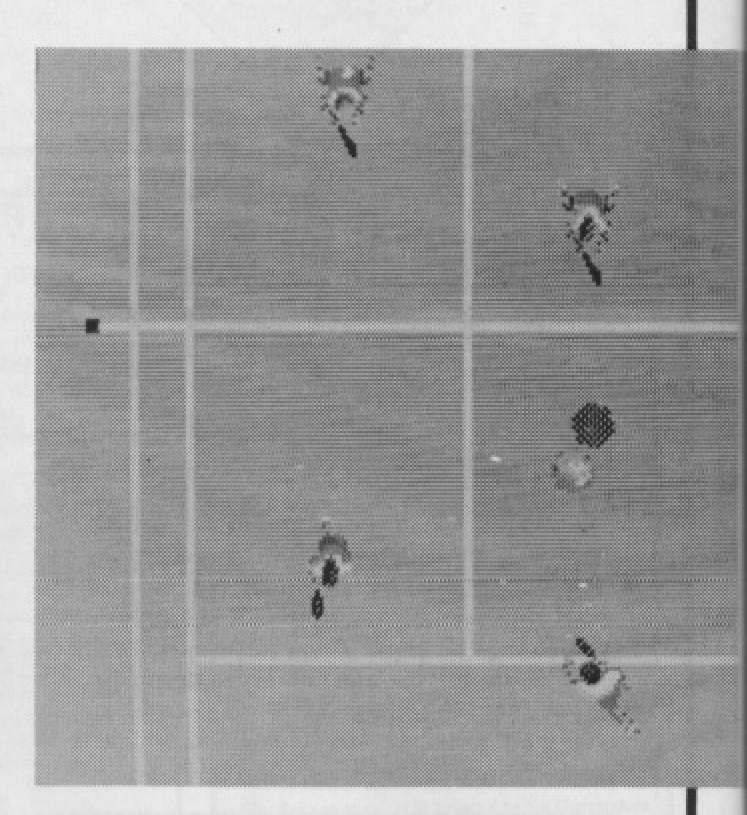
PASSING SHOT

Image Works

Image Works' Dean Lester is the man to thank for this, the beginners' guide to the tennis-ational simulation.

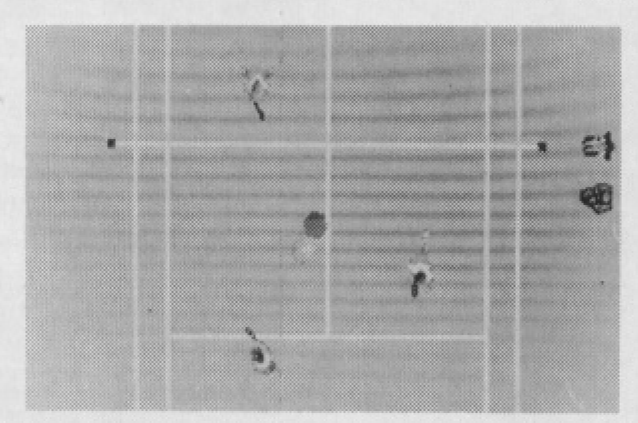
To be sure of a safe service that will be 'in every time, hit the ball when it's at its highest. For even more impressive results there's a time to hit the ball that results in an ace every time – but that's for you to find out...



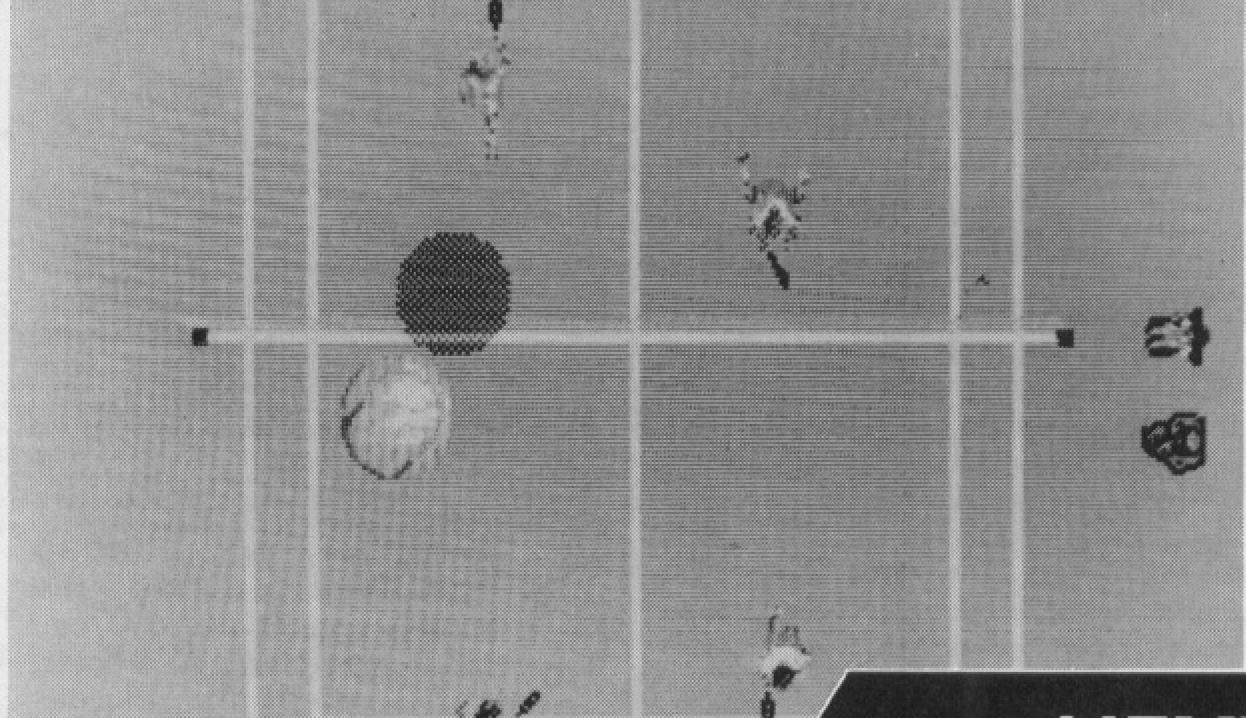


For the unscrupulous, a good way to get an easy point is to take advantage of the body touch rule, which states that if any part of the player's body touches the ball he loses a point. So just whack the ball straight at your opponent...

The beginner should first concentrate on learning to return the ball. The most basic tactic is to return to the centre of the court after each shot, but for the more advanced it's possible to anticipate roughly where the ball is going to be returned by studying the opponent's position.



In doubles, it's vital that you get co-ordinated with your partner – as in the real thing you should decide what areas of the court that each player is to cover (and don't tread on each other's toes).



IN GENERAL

The most useful guide to where the ball will land is its shadow, so get into the habit of positioning yourself underneath it.

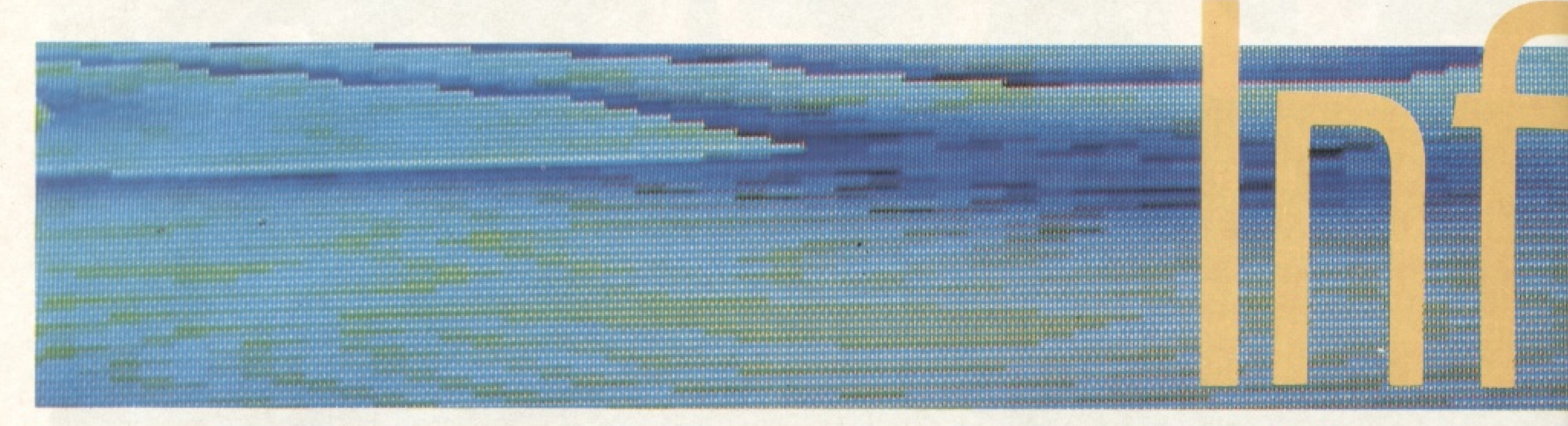
The type of court doesn't greatly affect the style of play, but they do have some individual characteristics. Grass courts tend to be on the fast side, while Clay is just the opposite. Watch out for the Artificial surface – it's weird.

When playing in a tournament, it's sometimes best not to give your opponent a pasting as this can lead the computer to skip a round or two and put you up against a real expert in your next match.

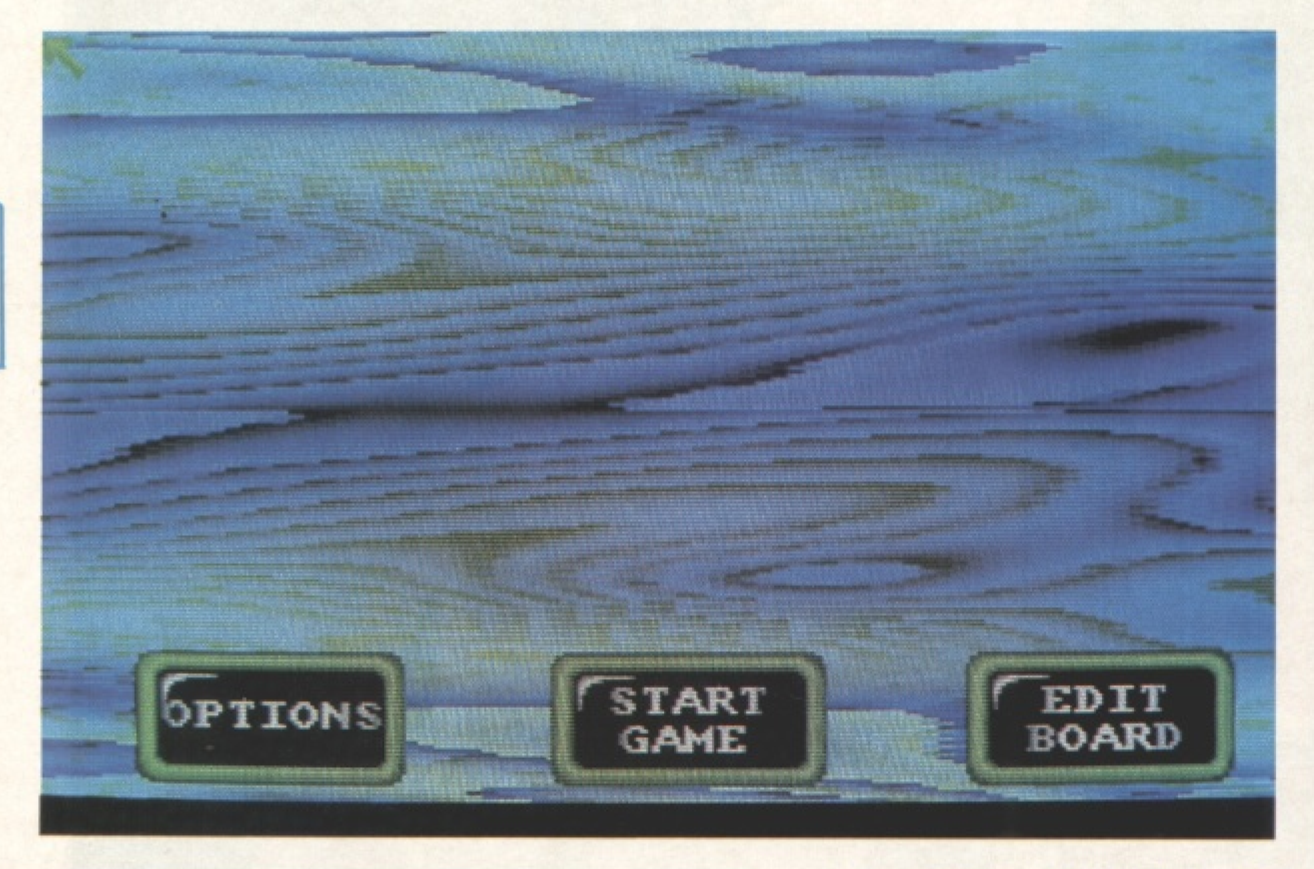
TIPS

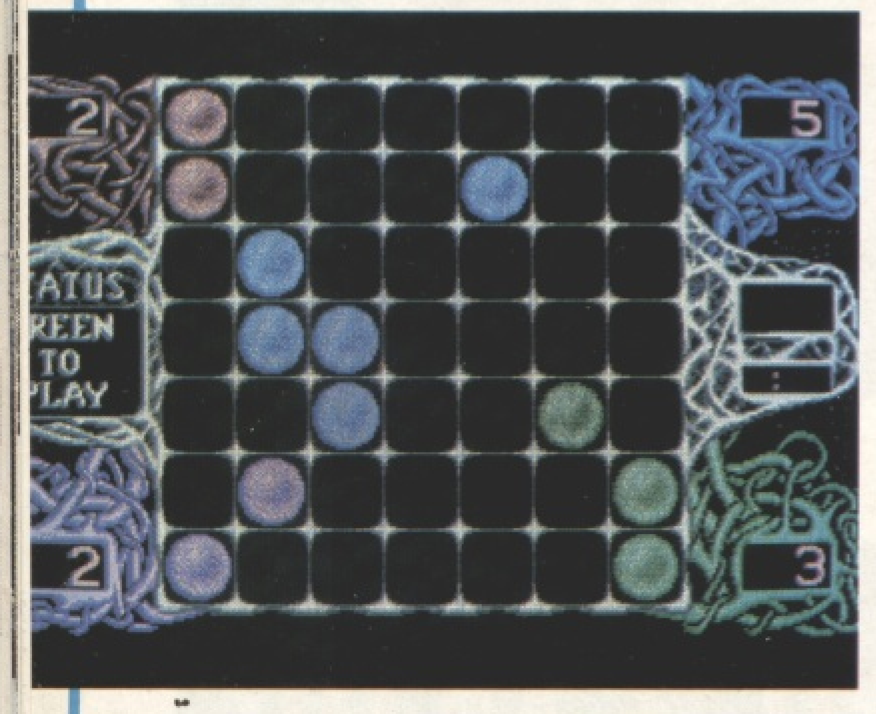
NEXT MONTH!

- RICK DANGEROUS – the final solution!
- Pedal to the metal with CONTINENTAL CIRCUS!
- See the world with INDIANA JONES!



Virgin Mastertronic's latest effort kills 99% of all known board games – dead! Gary Whitta catches a dose...





▲ The title screen boasts an innovative graphic effect – a sea of colour rippling and running, forming oily patterns as it moves. The mouse is used to 'draw' onto the oil – but your handiwork is quickly washed away with the flow. For even more bizarre results, it's possible to alter the colour and behaviour of the pattern via a control panel.

◀ Movement around the board is carried out in one of two ways – firstly a cell can split in two, with the new cell going to any adjacent square. Alternatively, a cell can travel two squares in any direction without splitting or leaving anything behind. Cells can only occupy vacant squares.

Chess, Draughts, Backgammon, Othello... they're all firmly-established classics – but there's only so far you can go with a board and counters. And while many computer games of that type could be translated to a more tangible form, certain games of that ilk simply 'wooden' work in real life.

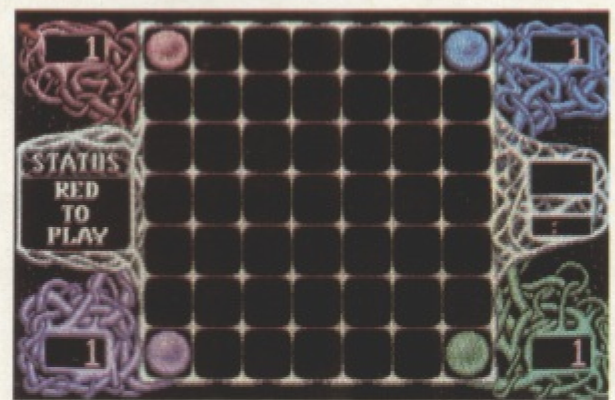
Populous is a prime example of this, as is Mastertronic's latest release Infection. There's no way it could work



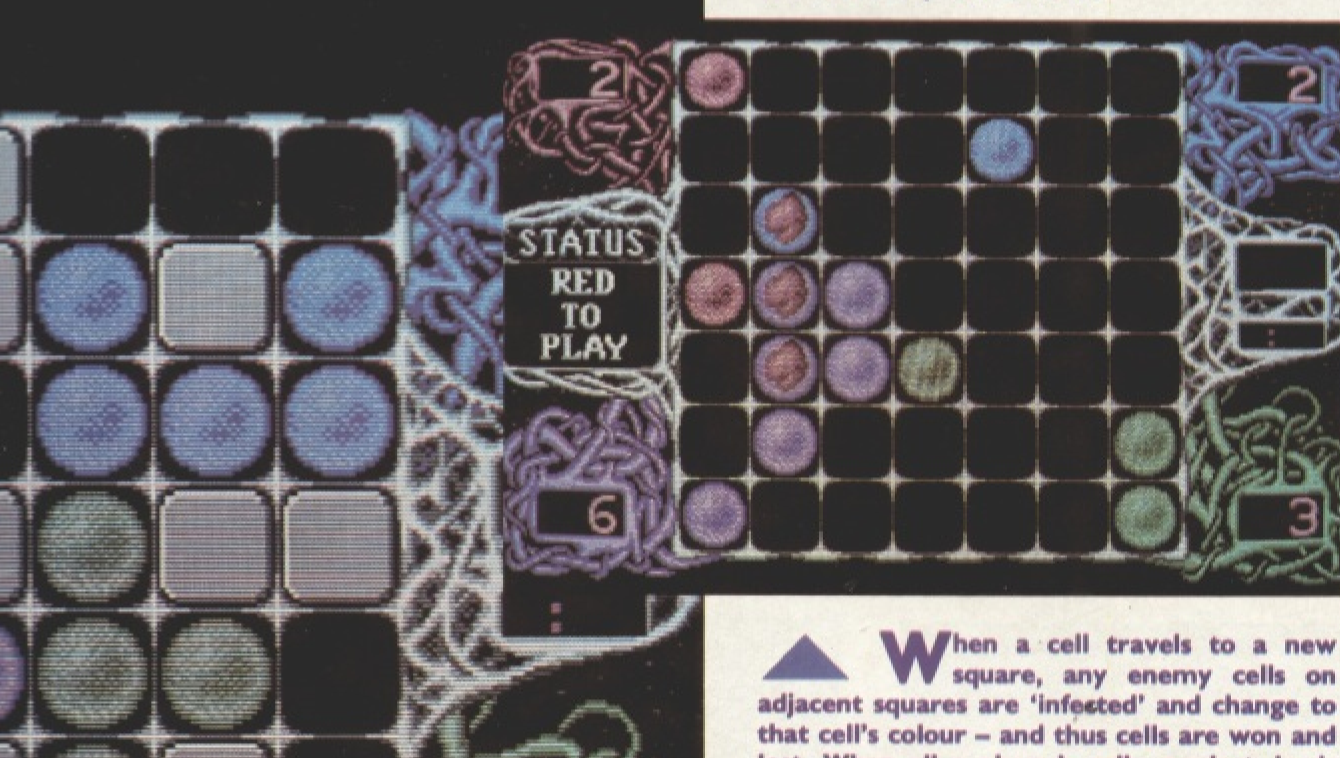


with a real board and counters because of what the game's rules require – but when the counters and board are generated by computer, there's virtually no limit.

Infection is the first release in Virgin's new budget software range, 16 Blitz – which, at a price of £4.99 promises the lowest ever price for 16-bit software at under a fiver. And there's plenty more where this comes from for ST, Amiga and PC – for full details check out page 14.



Infection's playing area measures eight squares by eight, and each player (up to four at a time, with any combination of human and computer) starts with one cell in his respective corner.



When a cell travels to a new square, any enemy cells on adjacent squares are 'infected' and change to that cell's colour – and thus cells are won and lost. When all a player's cells are lost, he is knocked out and play continues until only one contestant remains. Alternatively, the winner with the most cells is declared the winner in the event of the board being filled.

As the game progresses, some of the board's squares are blocked out by metal tiles, making the job tougher, and calling for new strategies. An 'edit board' option also exists which allows you to block out whatever and as many tiles as you want for custom games.

A Infection borrows heavily from Othello for many of the elements of its game design – and it's mostly for this reason that it's every bit as addictive and playable as that and many other boardgame classics of that ilk. The 'a minute to learn, a lifetime to master' rule certainly applies here: there are only two or three principle rules to learn, and once these are sussed there's a wealth of tactics, strategy and dirty tricks to employ – just watch the computer play on the higher skill levels to pick some of these up. The sinister atmosphere is enhanced by Dave Whittaker's haunting music and squelchy effects, and graphically everything is fine – although the 'counters' aren't quite as germlike in their design and animation as they might have been. The multi-player game is more enjoyable to play than the player vs computer mode, with the board designer providing the solo player with some consolation.

PRICE	£4.99
RELEASE DATE	October
GRAPHICS	80%
SOUND	80%
PLAYABILITY	90%
VALUE	95%

OVERALL 89%

ST Atari Infection doesn't allow you to play around with its swirly title screen, and due to sound limitations, the game can't play both music and effects at the same time – so your preference is selected beforehand. Other than that, everything is exactly the same.

PRICE	£4.99
RELEASE DATE	October
GRAPHICS	80%
SOUND	80%
PLAYABILITY	90%
VALUE	95%

OVERALL 89%

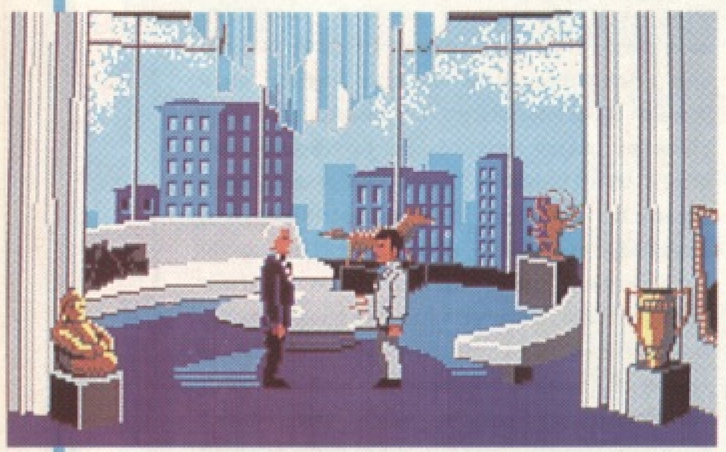


Due to arrive soon after the ST and Amiga versions at the same price, this will support both CGA (the red, yellow, green and black variety, with different shading used to differentiate the colours of the counters) and EGA.

Indiana And The La…

Graphic Adv…

Indy steps into the ring to practice his pugilistic talents with the college coach – he's sure to need these talents further into the story. Health bars show how well each fighter is faring while a punch power indicator shows how much damage each punch will inflict.



Mysteries begin to unfold when you're taken to Donovan and explained the quest. In true cinematic style you just sit back and watch this and similar parts of the game. All you now need is a bucket of popcorn and an annoying woman with a large hat in front of you.

Your father's Grail Diary is the most important possession in the game, as it contains cryptic clues to help overcome the many obstacles in your path.

A labyrinth beneath the streets of Venice reveals a number of puzzles, each housed in a cave off one of the main tunnels. These include a wooden plug in the ceiling that needs to be removed, a set of musical bones which open a door and many more. Once these have been overcome, your prize awaits in the form of the second clue to the whereabouts of the Grail.











The man with the hat is back, and this time Indy has to face his toughest challenge yet... the scrutinising gaze of Paul Presley.



Movement through the maze of tunnels is displayed from above, with Indy's lighter illuminating only a small section at a time.

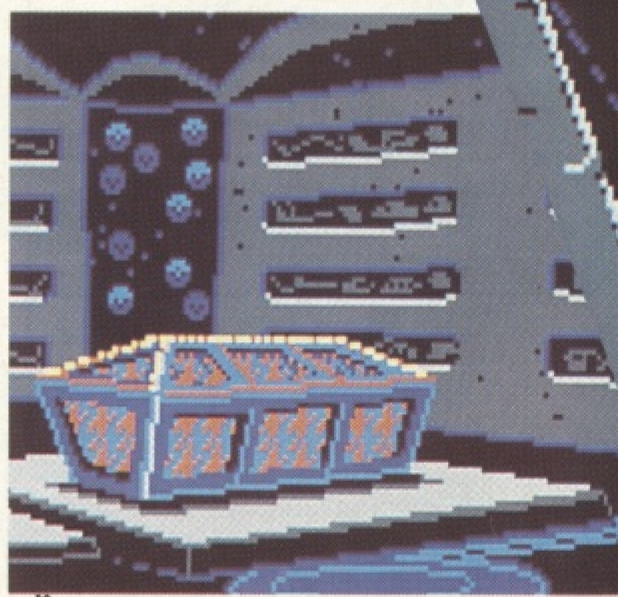
The bull-whipping, gun-toting, fedora-wearing archeology professor is back for his third adventure – in fact he's been back for a couple of months by now, so the time is ripe for the computer tie-ins to appear.

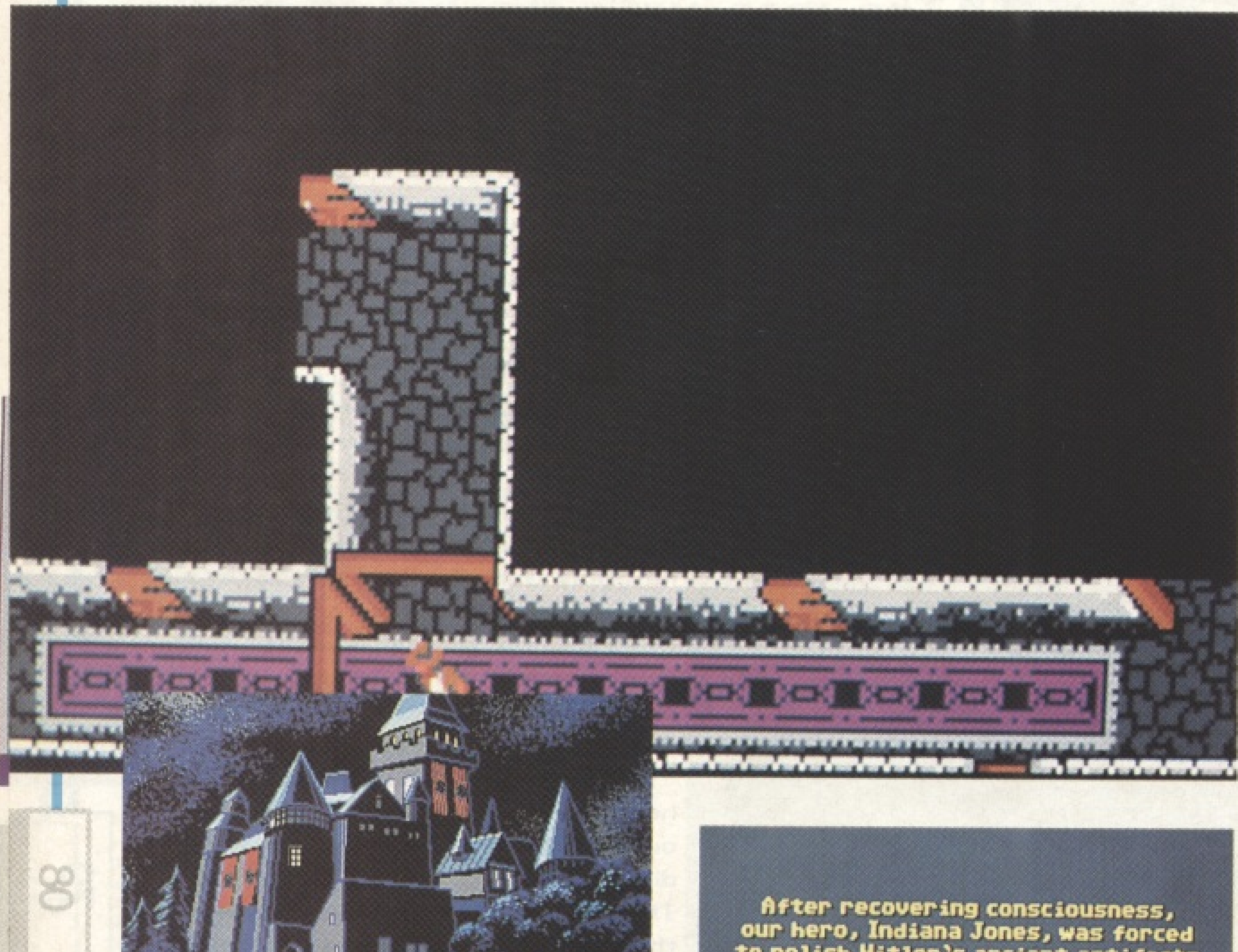
US Gold was first off the mark with its limp-wristed 'action' game, but naturally George Lucas had to let his own software company get a crack of the whip – so here we have the 'adventure' game, in the style of Lucasfilm's previous puzzlers, **Maniac Mansion** and **Zak McKracken**.

In this third film of the series, our hero discovers clues to the whereabouts of the Holy Grail contained in a diary kept by his father, Henry Jones. The trial leads him first to Venice and then on to Alexandretta, with Indy stopping only to rescue his father who's been kidnapped by Nazis. And by the way, it seems as though the world and his mother are looking for the grail too.

Now comes your chance to join Indy on his quest for the Grail, visiting many locations along the way – not all of which were shown on the silver screen.







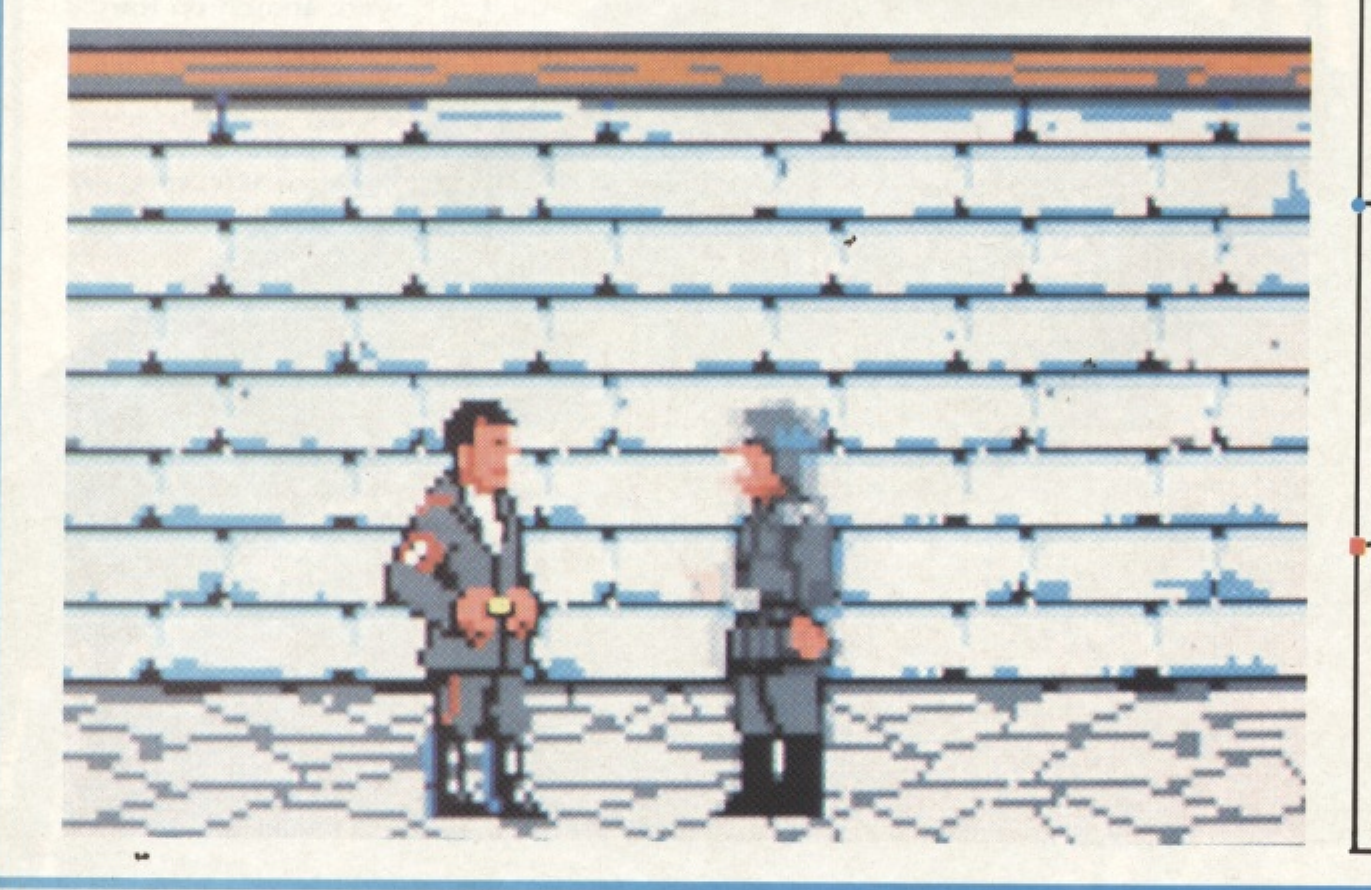
Inside the dreaded Schloss Brunwald the view once again changes to overhead, only showing the corridors in your immediate vicinity. Each door leads off to another room while the biggest danger comes from the patrolling Nazi guards who stop you on sight.

Getting past the Nazi guards poses a few problems, but if you manage to find a German army uniform for Indy to strut around in... it makes practically no difference! A subtle mixture of guile and charm is needed here, but more often than not our hero is going to end up involved in a bout of fisticuffs.

After recovering consciousness, our hero, Indiana Jones, was forced to polish Hitler's ancient artifacts for the rest of Hitler's life.

And since Hitler's people successfully located the Holy Grail, this was a VERY long time.

Your final scores:
Episode 49
Series 63



PC

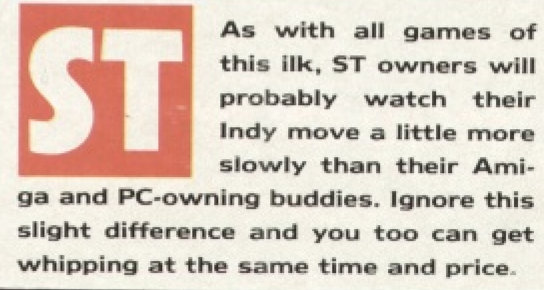
This adventure's close tie-in to the film is apparent right from when you encounter your first problem: calming the mob of students who want to enrol in your class. And although the rest of the game sticks just as closely to the movie's plot, it's been planned so that although events don't always correspond with the film, all the puzzles could quite easily have come straight from it. The most endearing features are the animated sequences which crop up throughout – Indy doesn't just crack his whip, he shakes it out and grits his teeth first. But the game's stylish presentation isn't confined to the graphics, the sounds are entertaining and informative and the streak of humour that runs throughout matches the film's tongue-in-cheek style. My only gripe is that it's taken three films to finally do Indiana Jones justice in a computer game. Lucasfilm has done an excellent job here... but then again, George Lucas probably wouldn't have had it any other way.

PRICE	£29.99
RELEASE DATE	Out Now
GRAPHICS	89%
SOUND	78%
PLAYABILITY	94%
VALUE	78%

OVERALL 89%

A

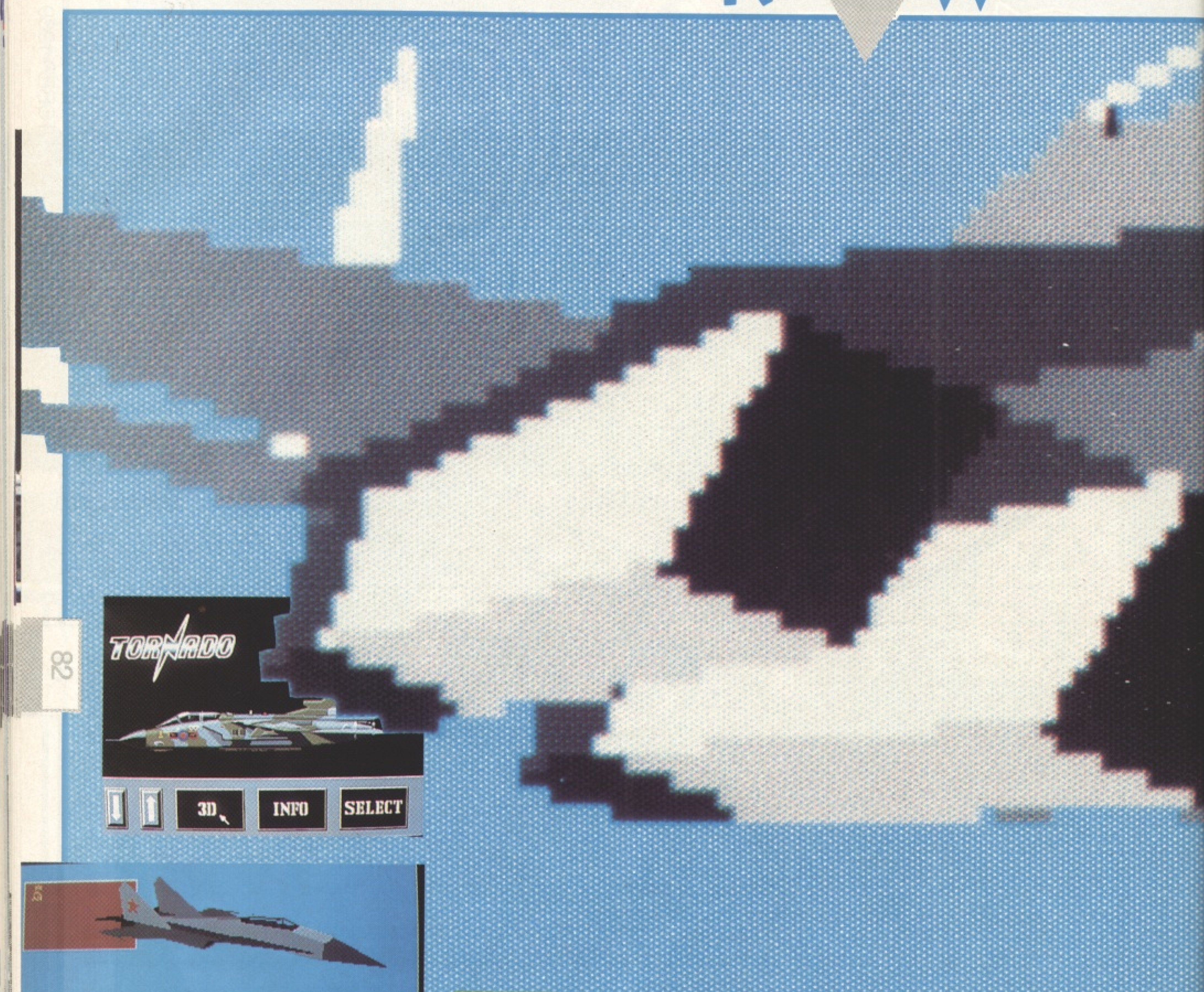
Apart from the decrease in the number of disks used (from the PC's massive six), the only significant difference will be an improvement in the audio department. It's due for release at the same time as the PC version – but five pounds cheaper.



ST

As with all games of this ilk, ST owners will probably watch their Indy move a little more slowly than their Amiga and PC-owning buddies. Ignore this slight difference and you too can get whipping at the same time and price.


OCTOBER 1989



F14 TOMCAT
F16 FALCON
F5E TIGER II
MIG 29 FULCRUM
MIRAGE 2000
MIG 31 FOXHOUND
SU 27 FLANKER
2D
SELECT

Bomb

Bomber is not just a single aircraft simulator, it's more like seven simulators rolled into one. An initial selection menu flips through the seven available aircraft: Two Tornadoes (British and German), a MiG-27 Flogger, an AJ-37 Viggen, an F-4 Phantom an F-15 Eagle and an F-111F (America's infamous Libya basher). Plane-spotters can make their selection from the stunning 2D representations, while those more impressed by numerous moving polygons might prefer the animated 3D demonstrations.

Think you've had enough of flying through the air with the greatest of ease? Ciarán Brennan straps himself into Vektor Grafix' flying circus and reckons you ain't seen nothin' yet...

First described back in April in these very pages as imminent, Vektor Grafix' multi-aircraft flight simulator/bombing competition is finally set to hit the airways through a licensing deal with Activision.

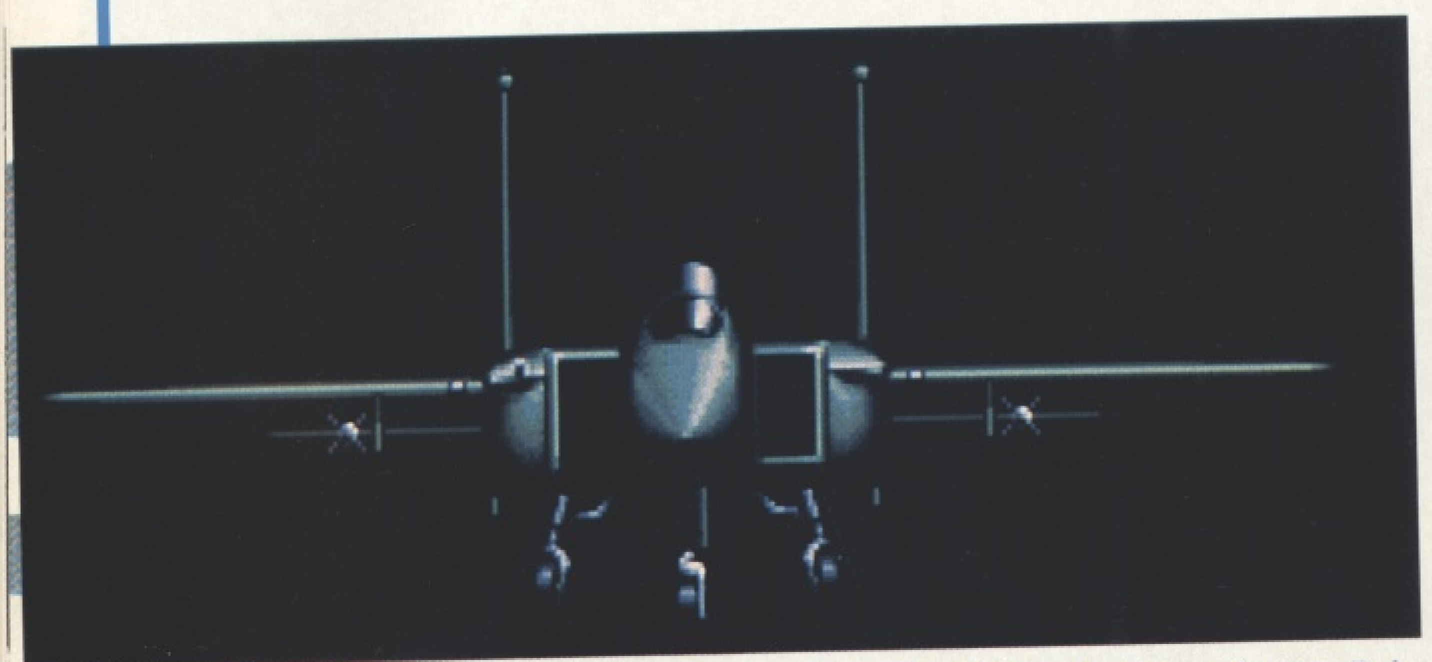
Based on a real-life USAF bombing tournament, **Bomber** promises to combine the speedy 3D routines that the team pioneered on such games as **The Empire Strikes Back** with the playability of Electronic Arts' **Interceptor** or Paperlogic's **Jet Fighter**.

The Curtis E LeMay bombing trophy is understandably restricted to teams from NATO countries, but in a fit of glasnost, Vektor Grafix has decided to accept entries from the USSR (and neutral Sweden for that matter) in this digital interpretation.

The object is simple: learn to fly one of seven bombers (or all seven if you feel like it) and pilot one of them through a series of missions to fly away with the coveted award. The program can handle up to eight different saved games.

There are five initial flight options: Free Flight (basically a limitless simulator with infinite weapons which has no bearing on the competition), Qaulification, Tactical, Strategic and Offensive. Apart from the first, each of these contains eight bombing missions, from blowing up a tent to destroying advancing armour to the big one – Operation Big Chief – where it's your job to wipe out the enemy's command post.





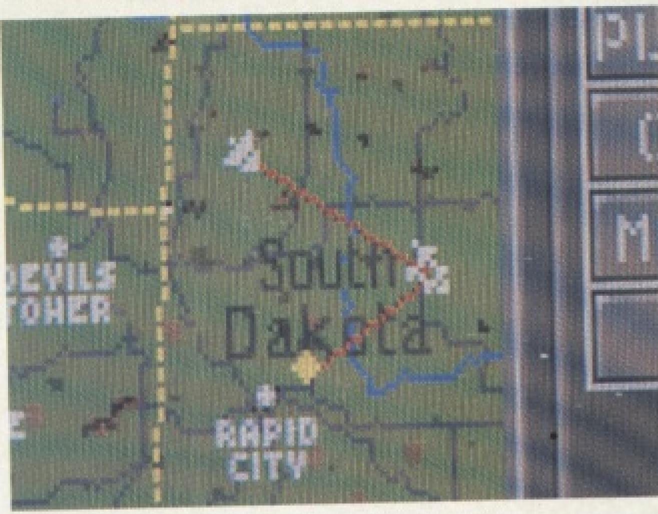


A vast array of missiles – both guided and free fall – are available, with the pilot's choice depending mainly on the forthcoming mission. An 'Info' icon gives a brief description of each missile's range and specialist uses. Having chosen a suitable missile, it's picked up with the mouse and loaded onto one of the aircraft's flashing bomb racks. If this sounds like too much trouble, the Auto Load feature simply loads the plane up with a good all-round selection.



To complement the written mission briefing, both the precise target and the general area of conflict can be viewed in glorious 3D. Apart from being a neat little presentation point, this also allows the pilot to become familiar with the target's locale – very useful for those who stray from the designated flight path.

Even when you've finished the 32 pre-determined missions, there's still plenty of exploration to be undertaken as a unique mission designer section allows you to create any number of missions of your own. Starting with a blank map you can add targets, waypoints, refuelling points and so on – and even type in a short text briefing. Created missions can even be saved to disk for passing from player to player.





Longer missions eat up the jet's limited fuel resources, so a tricky refuelling manoeuvre has to be undertaken. The tanker's position and altitude are recorded as a standard waypoint, but actually hooking up to the trailing cable is more difficult than it might seem.

GRAFIX DETAIL

Vektor Grafix was formed in June 1987 by Andy Craven, a former college lecturer in computer studies and part-time computer games addict. Having developed several 3D vector routines at home, Andy showed his work to John Lewis – then the head honcho at Cascade games – who was knocked out of his socks by what he saw, and went (unofficially) into partnership with Andy. The newly-formed company got moving by producing the 8-bit and PC versions of **Star Wars** for Domark, followed shortly after by **The Empire Strikes Back**, where the boys first came into contact with the Amiga and ST.



It was around this time that Vektor was approached by Activision, wanting the team to produce a game. Taking the firm up on its offer, they set to work. "I'm a real aviation buff" says John. "I've got several friends in the RAF and am pretty knowledgeable about planes in general, so it was logical for us to attempt a flight game. We didn't want to produce anything too complex like **Falcon** or **or F-16 Combat Pilot**. I'm a great fan of **Interceptor** and **Jet Fighter**, and wanted to do something like that, where the action is much more immediate."

But still the team had no idea of what to base their simulation on – until John happened to read about Strategic Air Command's Curtis E LeMay trophy. "I thought the idea of flying bombers of all types competing together was a brilliant idea, so we decided to base our game specifically around that competition," John explains.

In order to produce **Bomber**, Vektor put together its own set of programming utilities devised specifically for 3D work, and its the efficiency and general wickedness of that utility that has made **Bomber** so technically breathtaking – not only are the game's aircraft made up of more polygons than in any other game (over 100 in some cases), it's also the first game ever to feature functional 3D discs and circles –



Another of the external views allows free movement around the aircraft, with an almost infinite zoom facility.



Pre-flight operations have been carried out, and all that's left is to get up there and start causing some mayhem. This rear view is only one of 10 external views available.

which means planes at last have proper round wheels and tanks have cylindrical gun barrels. "The routines we've developed for **Bomber** are the fastest and best of their kind," John claims modestly.

Although **Bomber** isn't as 'technically perfect', as, say, **Falcon** or **F-16**, John and Andy were determined to make sure that a high degree of accuracy was attained – so much so that they both took up flying lessons and are now both just a few flying hours away from their pilot's licences.

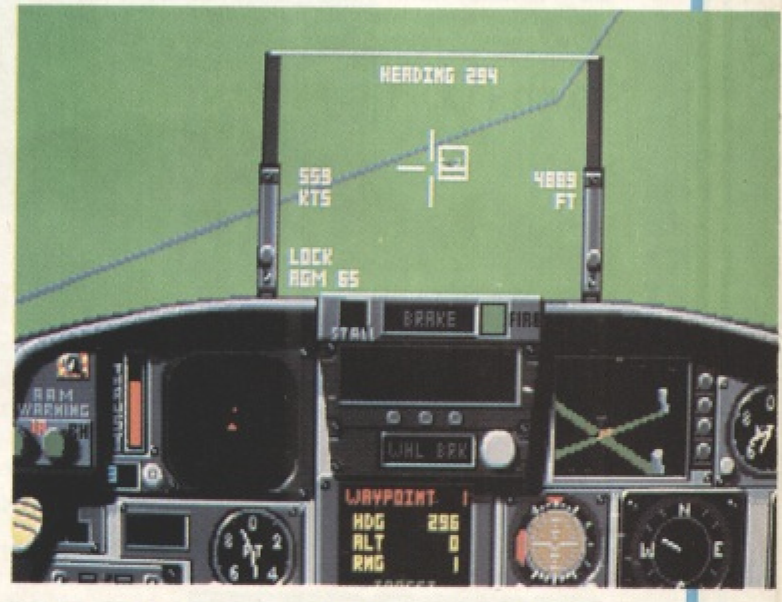
Vektor Grafix has come a long way since its early days – it now comprises 25 programmers, artists and musicians, and has even led to a spin-off company, Sprytes, which was formed about six months ago. The spin-off label's first project is also for Activision, the conversions of **Fighting Soccer**.

Both Vektor and Sprytes have projects in the pipeline for the future – Vektor is working on another 3D project for Activision that uses the same routines developed for **Bomber**, and Sprytes is on the verge of signing a deal to produce a game for another software house – which hasn't yet been identified. But what of the far future? "We're looking closely at CDI at the moment," says John, "but ideally, we'd love to produce something for the multi-million pound commercial flight simulators. Now there's a challenge..."

PC

It would be all too easy to be carried away by the Vektor Grafix team's remarkable technical achievement: you could spend hours sweeping over the incredibly detailed landscape, marvelling at your aircraft's smooth construction, checking out the roadside cafes and brushing up on your knowledge of Mid-Western American geography – but then you'd be missing the fact that this is only the window dressing on a remarkably challenging and playable game. Because the plane selection process revolves around seven aircraft with distinct handling differences, it's got all the features of seven separate flight simulators, without falling into the trap of being so realistic as to be unplayable. The variety of pre-set missions would be enough to keep any air ace happy almost indefinitely, but when you add the mission designer section you end up with what's by far the deepest and most involved flying extravaganza yet to hit your computer. On a more technical note, or notes to be more exact, the Roland MT 32 Synthesiser card is supported for those of you who want more than the usual beeps and buzzes that the PC's sound chip throws up. Also, the top-end VGA 386-based version is probably the best version of the lot, as it incorporates more map detail and a faster frame rate – but this is counteracted by a configuration screen which allows the player to sacrifice some graphic detail for a faster frame rate. Bomber strikes a perfect balance between simulation and heads-down pyrotechnic action and is, dare I say it, a must.

PRICE	£34.99
RELEASE DATE	October
GRAPHICS	90%
SOUND	84%
PLAYABILITY	93%
VALUE	86%
OVERALL	**95%**



Falling into an almost vertical descent, the near-obsolete Phantom shows that it's still got a few tricks up its manifold. The small square on the HUD is a locked-on SAM site, which is pictured in more detail on the viewing panel just to the right of the cockpit.

A

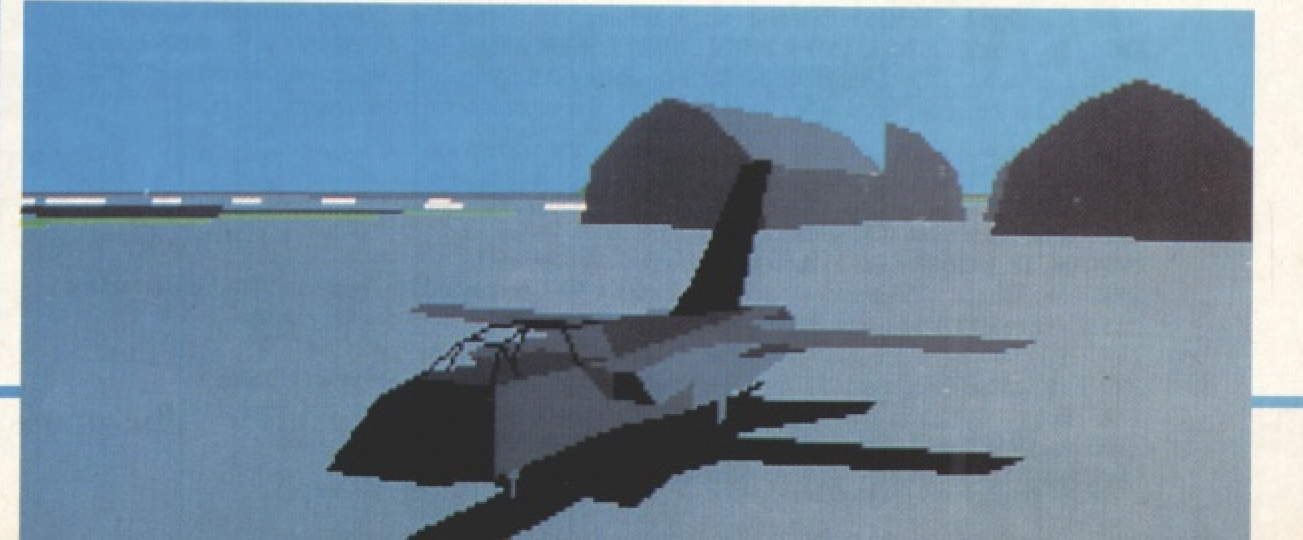
The differences between the IBM-compatible version and this are mostly sonic, with sampled sound effects replacing the tinny beeps. On the graphic side, the only difference is in the more colourful still graphics (during the plane selection sequence etc) where a massive 32 colours are brought into play. Otherwise it's business as usual, with an asking price of £29.99.



ST

Atari owner's Bomber will be closer to the PC version, though once again will include sampled sound effects. Release details are exactly the same as in the Commodore version.

The entire environment is 'real' – filling stations and small towns line the roads, while the cities are adorned with a wealth of detail (check out the dinosaur theme park in rapid city). Tired pilots can even park their weary jets in one of the hangars... or behind them as appears to have happened here.



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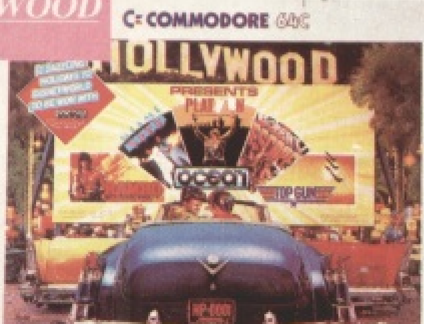
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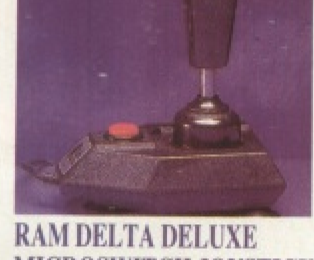
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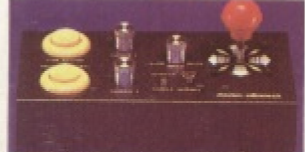




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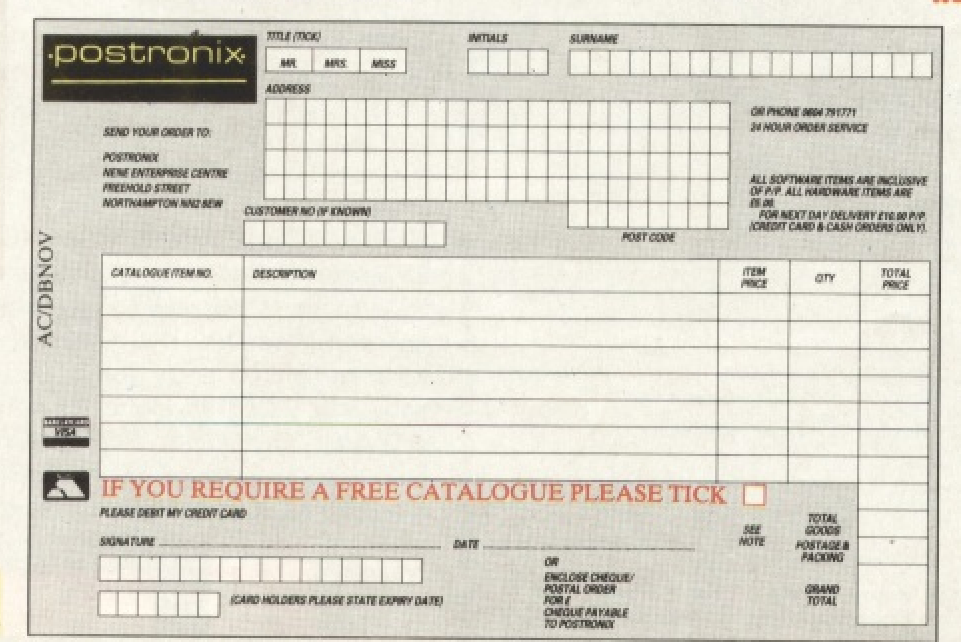


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COMPETITION



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For most of us, Vektor Grafix' Bomber is about as close as we're ever going to get to real live aerial combat, but now, thanks to Activision, at least one lucky sod will be able to launch his or her very own Phantom jet fighter – and take it for a low-level spin above the local common!

But don't get carried away too soon, as it isn't quite the real thing you'll be flying. In fact, that pile of wood and stuff pictured above is your 'plane to be', all spread out and waiting for the loving attention of a willing engineer.

And believe it or not, this ex-tree actually comes together to form a scale model of a US Navy F-4 Phantom and comes complete with a Futaba Digital Proportional Radio-Control System and a Bluebird AAC Model Engine – in fact, all you need to supply is a tube of superglue and a few gallons of patience!

To win this miniature marvel – or one of the 25 posters provided for the runners up – all you have to do is correctly answer the following questions, complete the tie-breaker and airmail your completed entry (on a postcard or the back of a sealed envelope) to us at: **BOMBS AWAY, The One, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU**, to arrive no later than Friday October 27th 1989.

THE QUESTIONS...

1. **What famous bomber planes were used by the 'dam-busters' in the attack of Germany's Rheur dams during World War II?**
2. **At what age did Curtis E Le May join the US Armed Forces as a flying cadet?**
3. **What was Vektor Grafix's last 16-bit game?**

1 ....

2 ....

3 ....

NAME ....

ADDRESS ....

....

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The editor's decision is final and no correspondence will be entered into. Employees of EMAP, Activision and Vektor Grafix don't have a MiG's chance of even getting off the ground, so they can all go and take a flying leap – OK?



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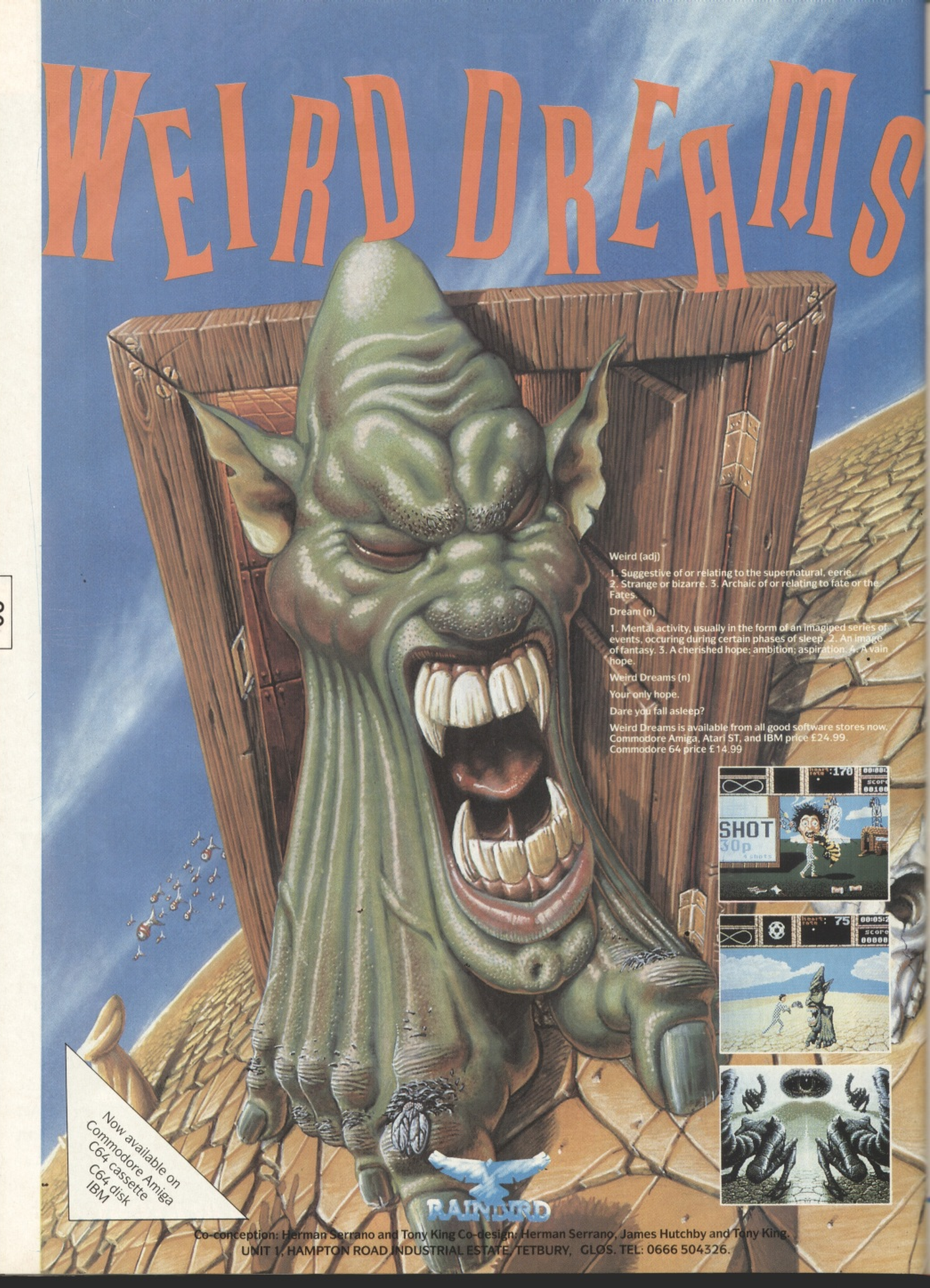
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Dynamite DUX



The latest in Activision's long line of Sega coin-op conversions is fowl – but in the cutest possible sense, as Gary Whitta discovered.

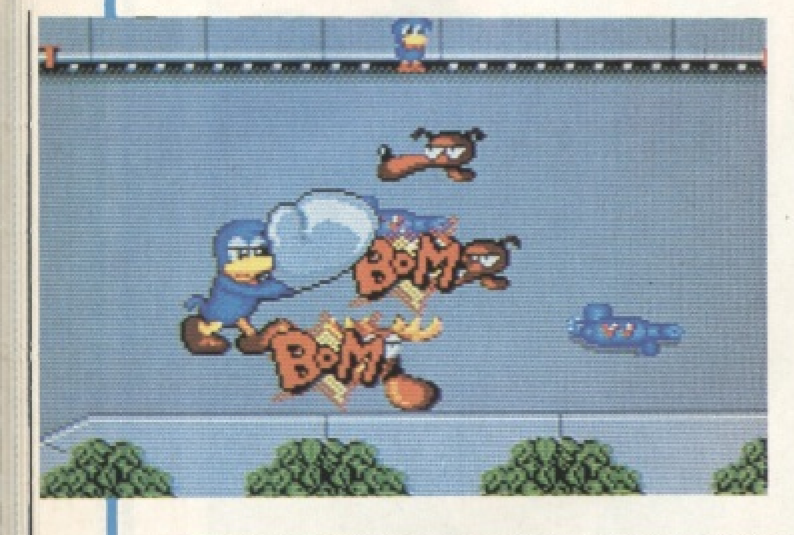
The scene is set – the sweet and innocent Suzy is swept away in Achacha's magic bubble and Bin and Pin set off to get her back.



Last year saw Sega's first departure from its usual high-speed hydraulic stomach churners and into the rapidly-growing 'cutesy' genre – **Dynamite Dux** was Sega's answer to Taito's **Bubble Bobble** and **Rainbow Islands**, and although it didn't achieve a great deal of regonition, it proved popular with those who prefer soap suds and cream cakes to 30mm chain guns and Sabot rockets.

Activision's conversion has been carried out by Core Design, the team behind **Rick Dangerous**, and casts you (and an optional friend) as Bin and Pin, two lovable Ducks whose temper snaps when their female owner Suzy is whisked away in a magic bubble by the evil wizard Achacha.

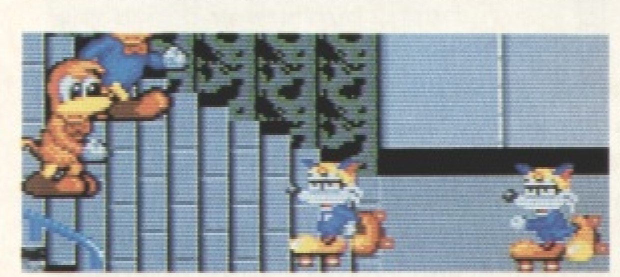
Intent on rescuing their mistress, Bin and Pin travel to Achacha's home planet – a surreal world comprising six horizontally scrolling levels and inhabited by Achacha's wild 'n' whacky minions.



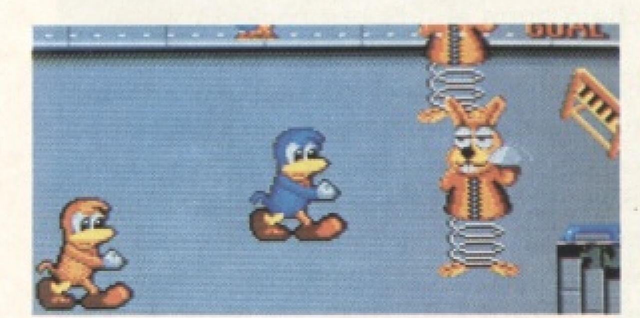
▲ The level you're about to attempt appears in full in map form before you set out. It's more of a frill than anything else, as there are often only one or two ways from A to B anway.

◀ Pin and Bin embark on their quest empty-handed, so throughout the early stages their only defence is a good punch. A standard jab sends the normal nasties flying, but something more powerful is needed for the big boys. Swinging their arms round like a propellor produces a 'power up' effect which unleashes a devastating right hook with an oversize boxing glove!

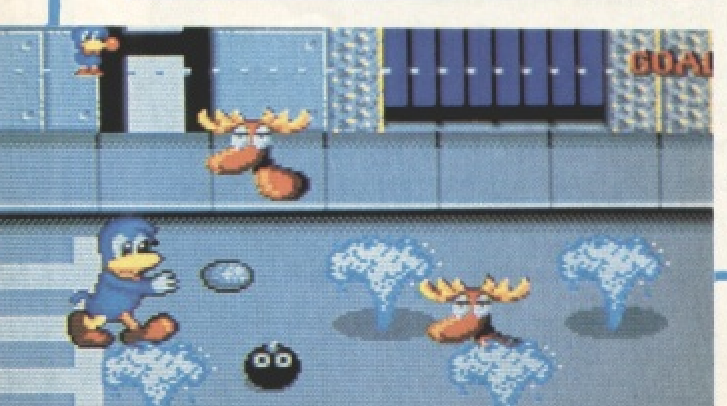




▲ There are two 'bosses' to deal with on each level – one at the halfway point and the other at the end. It's the usual deal – repeated hits to see them off (and of course an extra weapon is invaluable here as it means you don't have to get in too close). To add to the difficulty, some of the bosses split up and follow you. Quite logically the fireball can only be killed with the water pistol while the rock monster has to be destroyed piece by piece.



◀ Just a selection of the creatures the lovable Dux have to put up with. Watch out too for boxing crocodiles, pogoing dogs, rocket-packing cows, mooseheads and foxes with mortars!



◀ Extra weapons come in many shapes and sizes, including flamethrowers, bazookas, water pistols and throwable bombs and rocks. Each weapon behaves differently, with some offering longer range and better performance than others, but all are limited.

A Cute was the name of the game in Sega's coin-op, and Core has certainly managed to capture that aspect in its conversions with its near-identical sprites and attention to detail in the presentation – the cutesy opening sequence, inter-level time warp and 'Best Friends' high score table are all featured, as are the coin-op's sickly-sweet tunes. But it seems strange that even with the Amiga's monster sound capabilities, it's not possible to run both music and effects at the same time – one or the other must be selected before play. The gameplay however isn't up to scratch, with the speed of play being the biggest problem – Bin and Pin walk and turn at a snail's pace, causing problems when dealing with the enemies. The fact that you're forced to drop your weaponry every time you take a hit doesn't make things any easier, and neither does having to press the space bar to jump. That said, conversion-wise it's very similar to its coin-op dad (speed aside) – but it's certainly not as impressive as we've come to expect from the Rick Dangerous team.

PRICE	£24.99
RELEASE DATE	Out Now
GRAPHICS	74%
SOUND	63%
PLAYABILITY	60%
VALUE	60%

OVERALL 65%

ST There's little to distinguish Atari Dux from its Commodore counterpart – apart from the fact that it comes on two disks instead of one, and the playing area is ever-so-slightly smaller.

PRICE	£19.99
RELEASE DATE	Out Now
GRAPHICS	74%
SOUND	63%
PLAYABILITY	60%
VALUE	63%

OVERALL 65%



This is currently under development at Activision's US offices and should see the light of day sometime later in the year.

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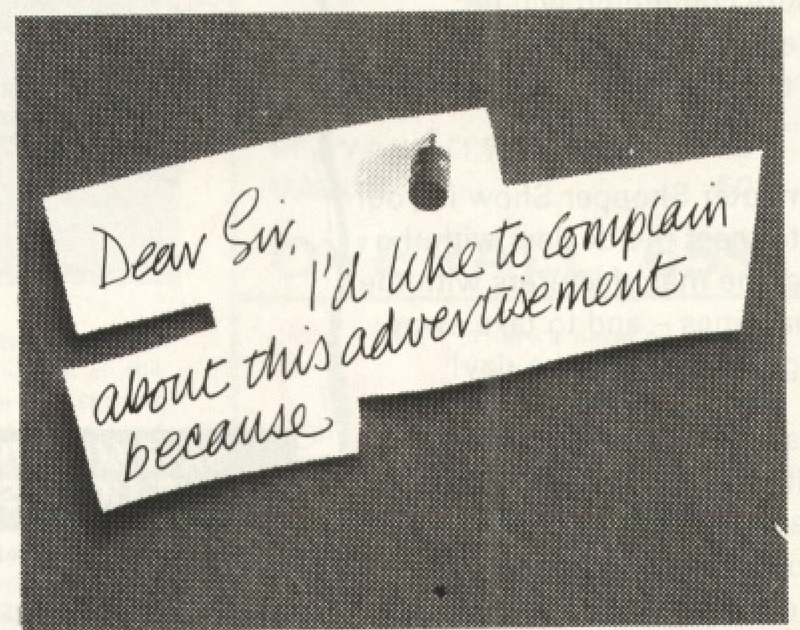
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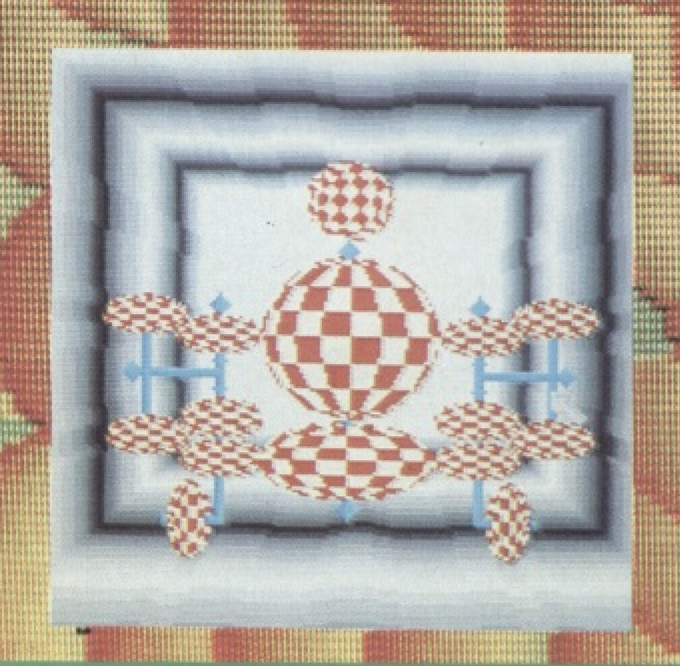
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DEMOS

DEMOS! Yes, demos. Demonstrations of what programmers or machines are capable of achieving. Demonstrations of talent – musical, visual or technical. A means of expression or promotion. An entertaining alternative... Each month we feature a selection of demos available – preferably on the Public Domain. But we also want to see your pictures and animations and hear your sounds. Send anything vaguely interesting to: DEMOS, The One, Priory Court, 30-32 Farringdon Lane, LONDON EC1R 3AU. Please note: we can't guarantee to return your disks unless a suitable stamped, self-addressed envelope is supplied.

HEY! GOOD LOOKIN'

Short animated sequences are where it's at this month. Visuals which caught the eye include Mr Window (a square-headed guy opens a window, steps into it and pulls it shut... well, you had to be there), an odd-looking boy who walks, and a banging hammer. Other animated antics include Alladin's Lamps, a short sketch featuring two lamps. A 'baby' lamp warily rocks on a ball before eventually squashing it flat. Fortunately 'Mother' doesn't look too disgruntled. After all, seconds later the ball's as good as new and history's repeating itself. More innovative though is a disk full of animations produced with, not with frames of movement as such, but colour cycles. This of course has nothing to do with bikes, but everything to do with cycling through colour palettes to create the illusion of movement. So you see, the ball doesn't really roll down a never-ending tunnel, those 'scales' aren't strobing, and those clouds aren't actually moving, even if your brain tells you otherwise. It's only the colours changing. This is all very well, but could any of these sequences make their way into commercial games software?



DEMOS

ANOTHER MAN'S RHUBARB!



Holy trousers Batmania has gripped demodom, and a batmendous amount of bat-demos are out and a-bat. On the Amiga, the best of the batbunch is 17 Bit's quality Batdance remix, complete with the batrilliant Joker picture seen here. ST owners need not miss out on all the bat-laffs though – the ST Squad's version isn't as neat as the aforementioned rehash, but it's bound to appeal to bat-paraphenatic Atari owners. On a less bat-ulent note, Supreme Sounds 2 is the title of a compilation of soaraway sounds, including an OutRun Europa Remix, some Jarre in the form of Rendezvous I, II, III, and IV, some Hubbard (Crazy Comets) and the Shades Theme (which ardent demoettes may recognise from an ageing Commodore 64 demo entitled Shades).

And as the pig says: 'Ther ther ther ther ther that's all folks!'

GET YER LUVERLY DEMOS 'ERE!

AMIGA

17 Bit's range of ST demos has been discontinued indefinitely. Amiga beavers need not worry, Supreme Sounds 2 (DISK 436), Colour Cycles (DISK 446), Animations (DISK 456), Batdance Remix (DISK 457), and much more besides, is available from 17 Bit Software, PO Box 979, Wakefield, Yorkshire WF1 1XX, Tel: 0924 366982.

ATARI ST

The ST Squad's BatDemo comes from Goodman PD, 16 Conrad Close, Meir Way, Longton, Stoke-On-Trent ST3 1SW. Tel: (0782) 335650. Lamp-lovers keen to see Alladin's Lamps in action (NB: 1Mb ONLY) should contact STart Demo Library, 31 Lower Swaines, Epping, Essex CM16 5ER. Tel: (0378) 73754.



This month our resident grafix guru, Phil South, takes a dive into the shady subject of shadows to shed a little light on the art of darkness.

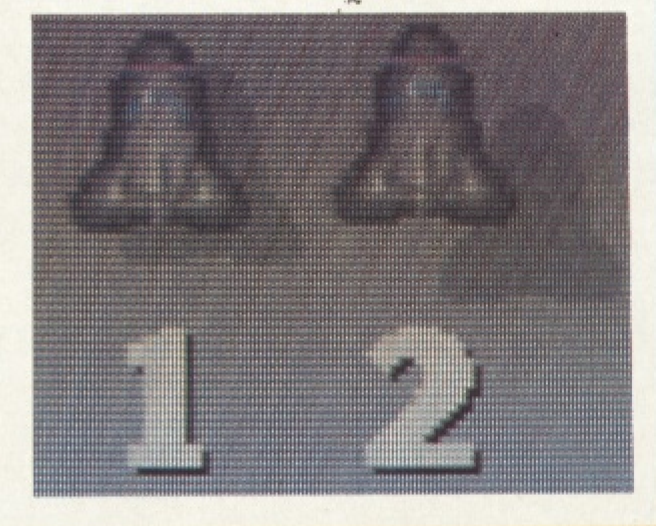
You can always cheat a shadow for a sprite using tools in your paint package. Grab the whole sprite as a brush and make it all one colour, the colour of the shadow. Then squash the sprite by halving the vertical axis repeatedly. Now you have a perfectly formed shadow of the sprite which, when animated, will move in time with the sprite itself.

Shadows are a tricky thing to create on-screen, but, like the sheen on a surface, they're essential factors in creating the illusion of a 'real' light source. Where there is light, like the highlights bouncing off the top edges of an object, there is absence of light in the shadows.

With shadows, the choice of colour is crucial. Obviously the colour must be chosen along with the rest of the palette, so some thought must go into shadows right at the beginning.

Bear in mind the old artist's trick of using a cold (blue) shade for hot climates and warm (red) shades for cold climates, as this adds to the realism and is often overlooked. You can experiment, but always begin with that rule of thumb in mind.

When a flat sprite has a relationship to another surface, the shadow is always placed to enhance the feeling of depth. Notice Sprite 1 is close to the surface and Sprite 2 if further away.



GRAFIX' GRAPHICS

Mark Griffiths of Vektor Grafix concocted all the brilliant still pictures (or back-up graphics) and title pages for all formats of **Bomber** (reviewed page 82).

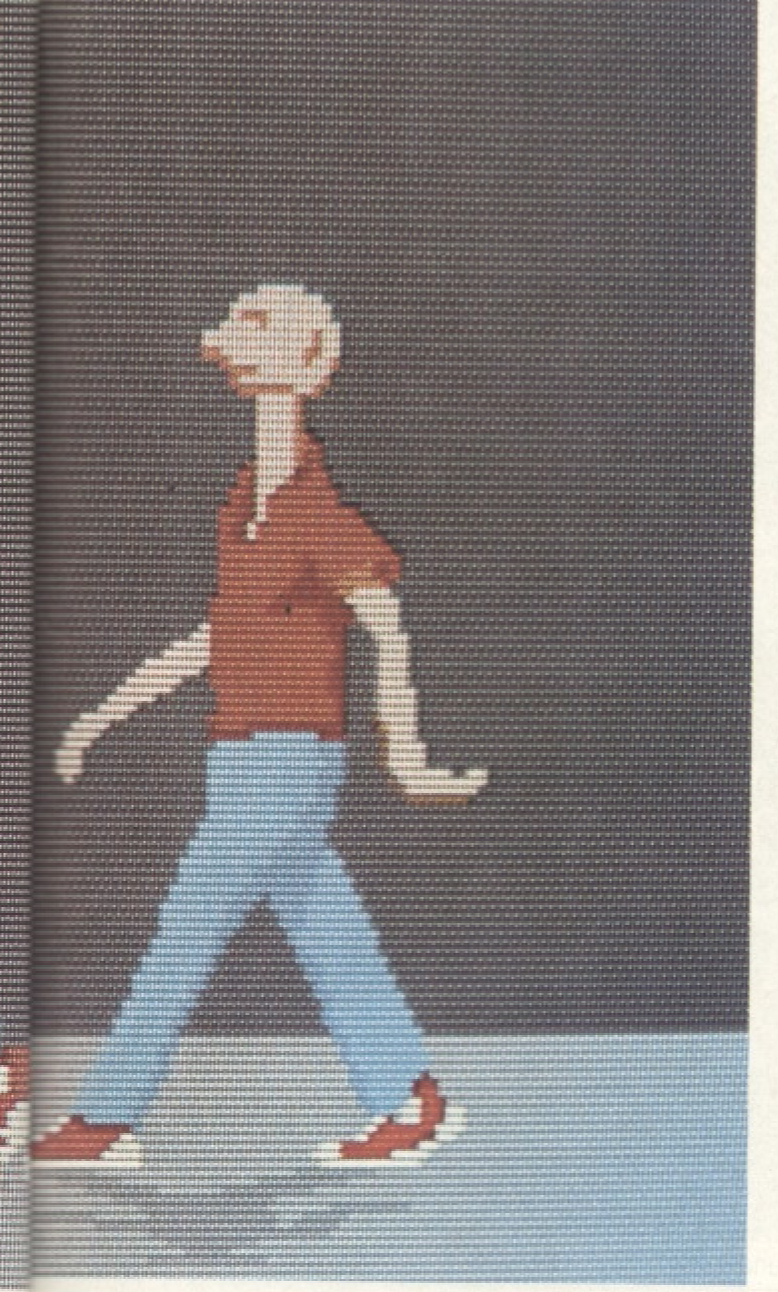
Mark came to computer art from the more conventional world of paper and paint. He got the job at Vektor on the strength of his portfolio, which contained many cut-away drawings of aircraft in precise detail.

On the computer too, his art style is very lifelike – check out **Bomber**'s aircraft drawings for their characteristic gritty, oily realism. So how does one of the best computer artists of the moment cope with shadows, like on the side of this aircraft for instance?

Dropshadow

Dropshadow

The hardness or softness of a shadow tells you the quality of light which you are attempting to portray: a soft anti-aliased shadow is from a diffused light source, and a sharp-edged shadow gives a harsh, naked bulb effect.





To get a really convicing dropshadow on a bunch of letters, simply grab them as a brush, and draw a very short line using the Line tool. Then plonk the brush letters on top in another colour. Simple.

"It's mostly deciding what colours you're going between, from your darkest to your lightest. It's the distance between the lightest and darkest colour that decides how you're going to create the effect. A gentle change of tone from light to dark. Is different from, say, strong edges like those on an aircraft.

"You're going from light to dark in a relatively short space, so the colours that you pick to do it have to jump further through the palette. Whereas if you're going over a bigger distance that's a lot more involved, 'cos you usually have to stipple it to a certain degree and put in more colours – perhaps on the darker side. It's best to keep the graduations of the colours as smooth as possible, so use as many as you can. Casting a shadow on the ground is easy, usually the shadow's just a shade or two darker than the colour that's already there. But never black."

But your choice of colours is all important?

"Oh yes, if you're going for a more dramatic feeling, you need higher contrast, so use stronger colours – 'almost blacks' and dark blues, blues and brilliant white highlights, to increase the contrast and drama, but otherwise use muted colours for a softer finish."

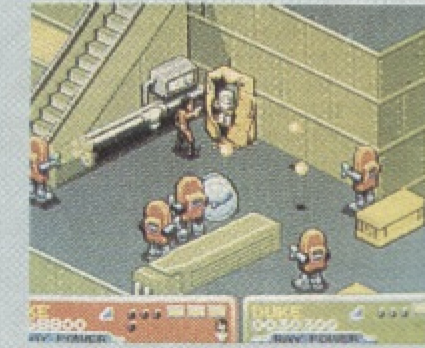
What about the tint of a shadow, can you get it wrong, too red or blue? "It's down to your own judgement really. That's what makes the difference between artists, it's in the style."




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IS COMING TO TOWN
THE COMMODORE CHRISTMAS SHOW
YOUR MISSION IS TO GET THERE.
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"BE THERE AT THE NOVOTEL HOTEL, HAMMERSMITH, BETWEEN 17-19TH NOVEMBER 1989. WHATEVER HAPPENS, DON'T MISS THE COMMODORE CHRISTMAS SHOW!"

Eugene Lacey collects his change and squeezes into his local pleasure emporium to check out the latest batch of coin-guzzlers...


AQUA JACK

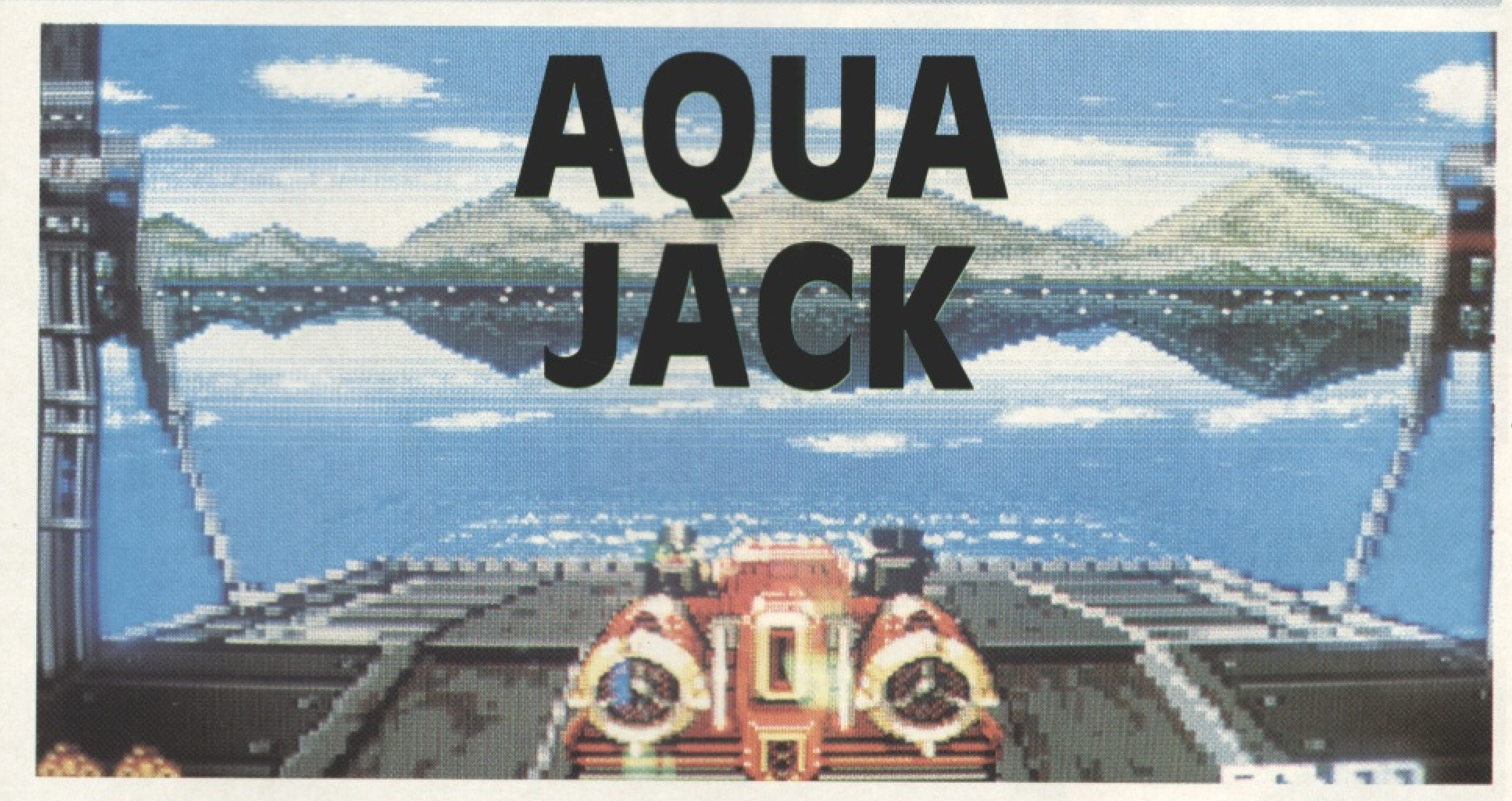

ESCAPE FROM THE PLANET ...

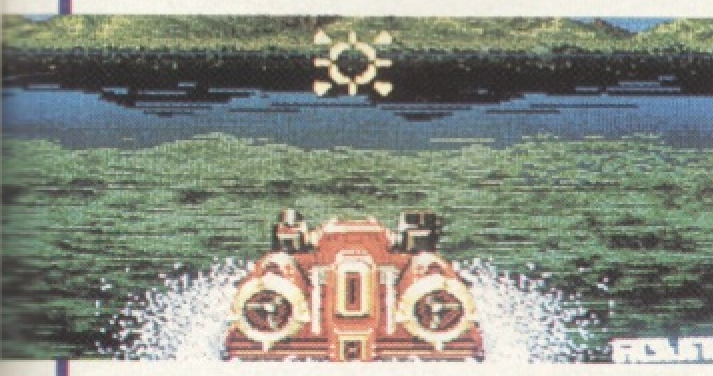

POCKET GAL 2



SAGAIL

AQUA JACK





Several levels are there to be explored including sea, land, desert, and night and day scenarios. A welcome improvement on most militaristic shoot 'em ups available is the missile system where you have to get a lock-on exactly on the target (confirmed by a flashing red box) before you can let fly. The secret is spotting the enemies on the horizon and locking on while they are still at some distance.

You'll need a strong right arm to get to grips with Taito's latest – it's controlled by a complex helicopter style joystick. It's therefore not surprising that an entire screen of information is given over to showing you how to use it before the 3D Space Harrier-like blasting begins.

You take the controls of an attack hovercraft, deep behind enemy lines. Three buttons mounted on the joystick enable you to jump, fire your cannons and release guided missiles – but only once your crosshair has locked onto a target.

Space Harrier fans will love this one. Taito has borrowed a thing or two from the Sega classic – right down to the spinning discs of flak launched by the enemy choppers, fighters, tanks and ships.

Fans of military hardware will find plenty of heavy metal to blast here. A rocking rolling shoot 'em up with a definite taste of Space Harrier. Highly recommended.

The hover is launched from this carrier, and then, after five seconds of relative calm, all hell breaks loose.



The gunboats are beautifully detailed – particularly when you get up close.

ESCAPE FROM THE PLANET OF THE ROBOT MONSTERS

The scene is set – an evil race of reptiles have enslaved an army of Earthlings and are forcing them to manufacture a race of robots to take over the world. Fortunately, super-cool heros Duke and Jake are hee to save the day.

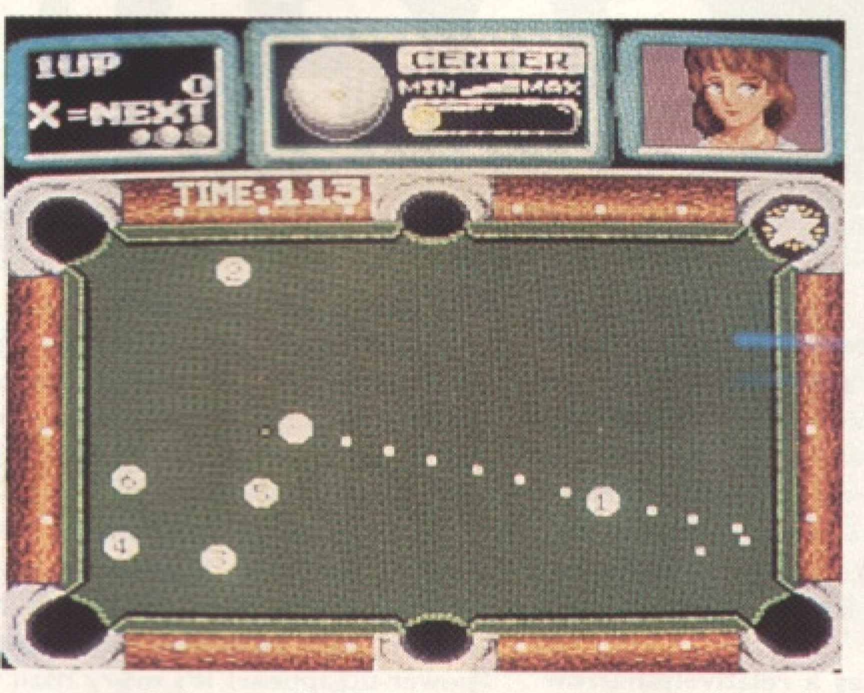


Cartoon style graphics with an amusing, almost silly plot are the hallmarks of Atari games these days. And nowhere is this house style more in evidence than in its latest offering. It's lots of fun, has great graphics and a sort of tongue-in-cheek 'B' movie feel.

The action unfolds in three phases: an explore and blast isometric 3D section, a bonus maze section and a fight-out at the end of each level.

Apart from the usual scrolling, blasting and setting free of some bimboesque humans, you also have to learn to master an assortment of weaponry. Oodles of levels with plenty of variety ensure maximum playability for this one. It's also a dead cert for conversion to 16-bit machines – with the definite feel of a home computer game.

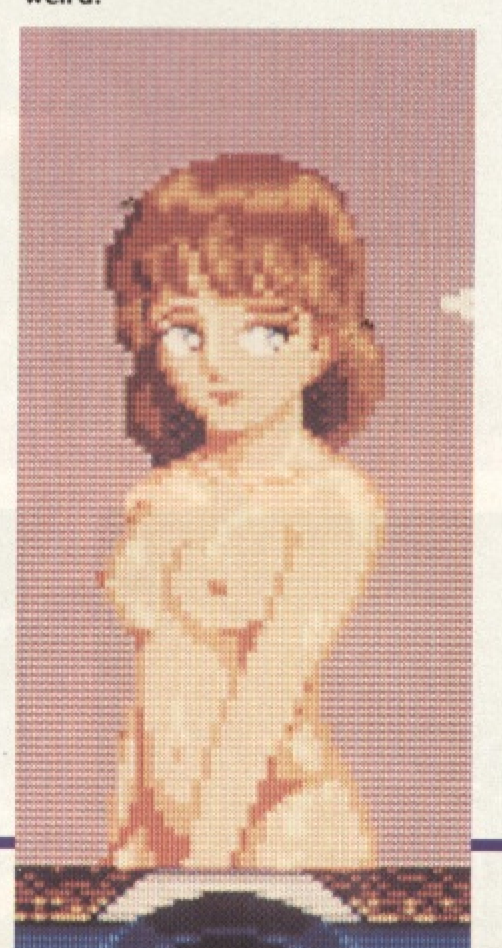
POCKET GAL 2



A broken line projects from the cue ball, running through the ball that you have selected and then displaying the angle that it will come off the cushion at. The power of your shot is determined by stopping a flicked coin as it travels between two points.

The graphic style may be sweet and innocent, but the player's intentions aren't quite so honourable. This is the first of four doe-eyed opponents of progressively tougher ability.

And here's the result of a successful frame – exciting? These games designers are weird!



Japanese computer magazines are full of ads that use naked flesh (albeit in a cartoony style) to promote fairly innocent games. This is a pity really, as it gives these otherwise excellent journals a slightly seedy *Sunday Sport* feel.

Pocket Gal 2 is a pool simulation featuring exactly this graphic style – complete with the 'sexy' incentive of getting your opponents to strip down to their frillies should they drop a frame.

The game needs little explanation, following the standard rules. The only variation being that you nominate a pocket on your black ball and place bets on whether you'll pot it or not. Other features include trick shot bonus levels and choice of venue.

The sound effects are worth a special mention: the balls clack against each other exactly in synch with the graphics and there are even words of encouragement from your opponent – although you'll need a good working knowledge of Japanese to work out what they're talking about.

It's a shame that the striptease aspect will divert attention away from what is an absorbing pool simulation. Anco will no doubt get the rights to the home versions.



SAGAIL

Since the last of the Darius machines disappeared from the arcades, trigger-happy space jockeys have been starved of decent multi-screen two player action – until now that is. Taito's horizontal blast only features two screens as opposed to Darius' three, but it packs a real punch nonetheless.

Pausing only to relate a plot concerning the quest of two heroes – Tiat Young and Proco Junior – the action bursts into a frenzy of left to right scrolling.

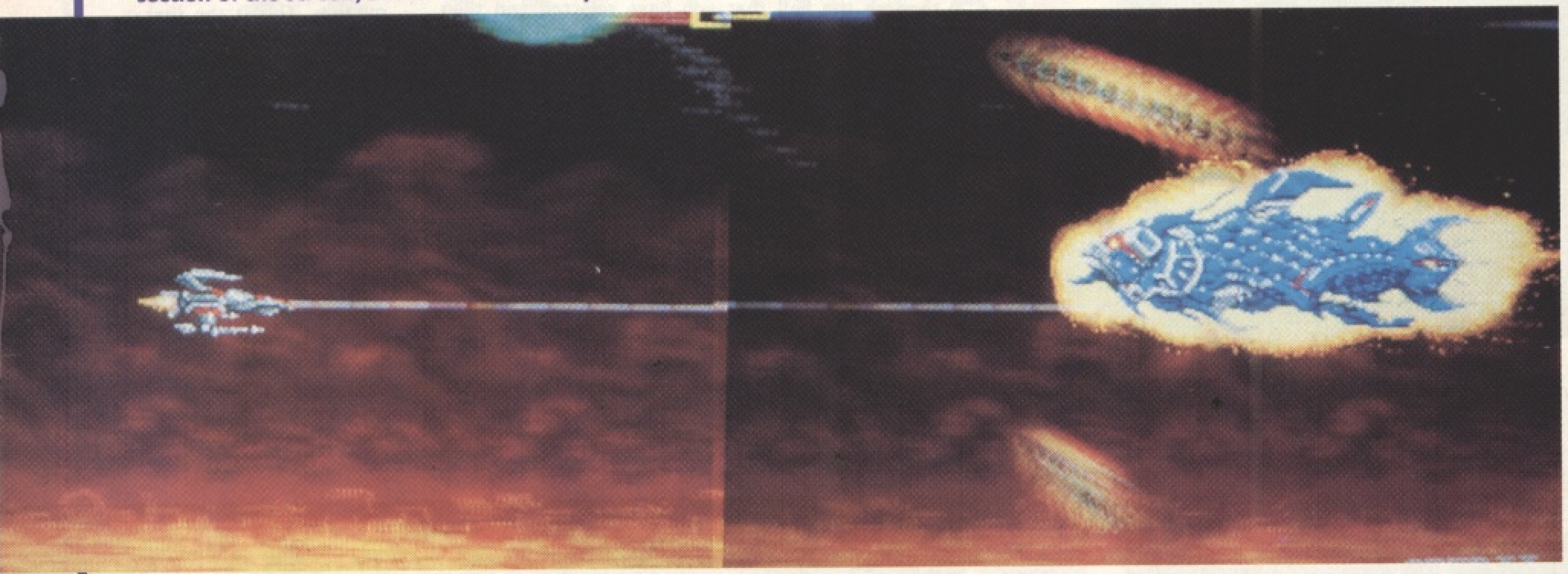
The actual play area uses a relatively narrow section of the screen, but this doesn't compromise the quality of the graphics – the screens are set deep inside the cabinet giving a glowing, almost holographic feel to the proceedings. The larger nasties are a particular delight – coming complete with intestines, shiny metal and swooping Octopus-like tentacles.

As a solo blast Sagail delivers the thrills, but as a two player game it enters a league of its own. When a large alien appears it makes sense to protect each other and play together, but once a power-up appears it's every man for himself.

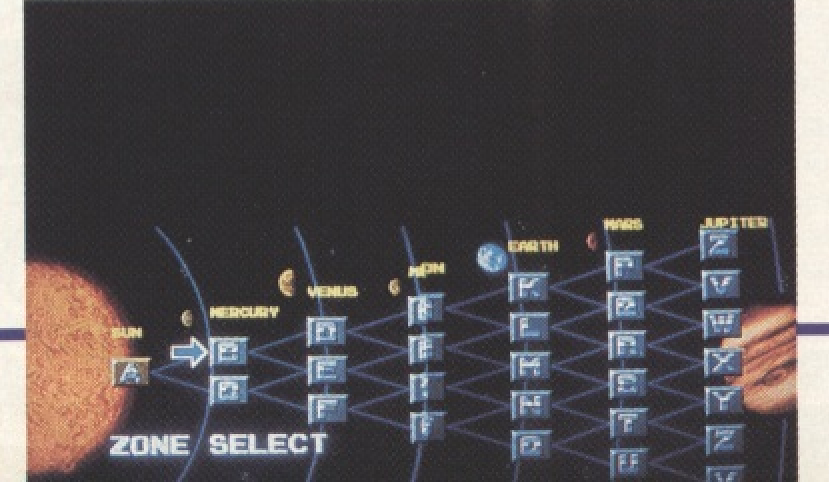
Excellent stuff.

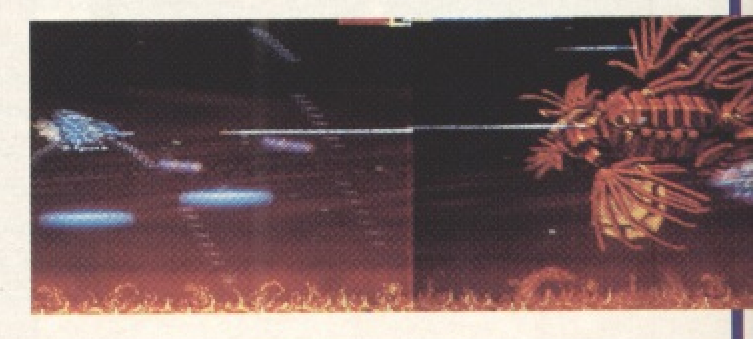
▲ Tiat Young has bitten the dust – and the end level nasty looks like it is about to finish off Proco Junior.

▼ Restless Darius fans have another chance to experience multi-screen action with Taito's Sagail.



A neat touch is the map of the solar system. This appears at the end of a level and offers a choice of routes. Some are tougher than others, ranging from reasonable to downright impossible. ▶






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ZAP! CONSOL

Consoles: alternative entertainment for the gamesplaying elite. A Walkman to complement your super stereo system. A Mini to complement your Roller. Chances are it's a Nintendo to complement your ST, Amiga or PC. . .or maybe not. Great Britain and consoles are a bit of a bananas and gravy combo. Gary Penn is aghast at the extent of the Nintendo phenomenon.

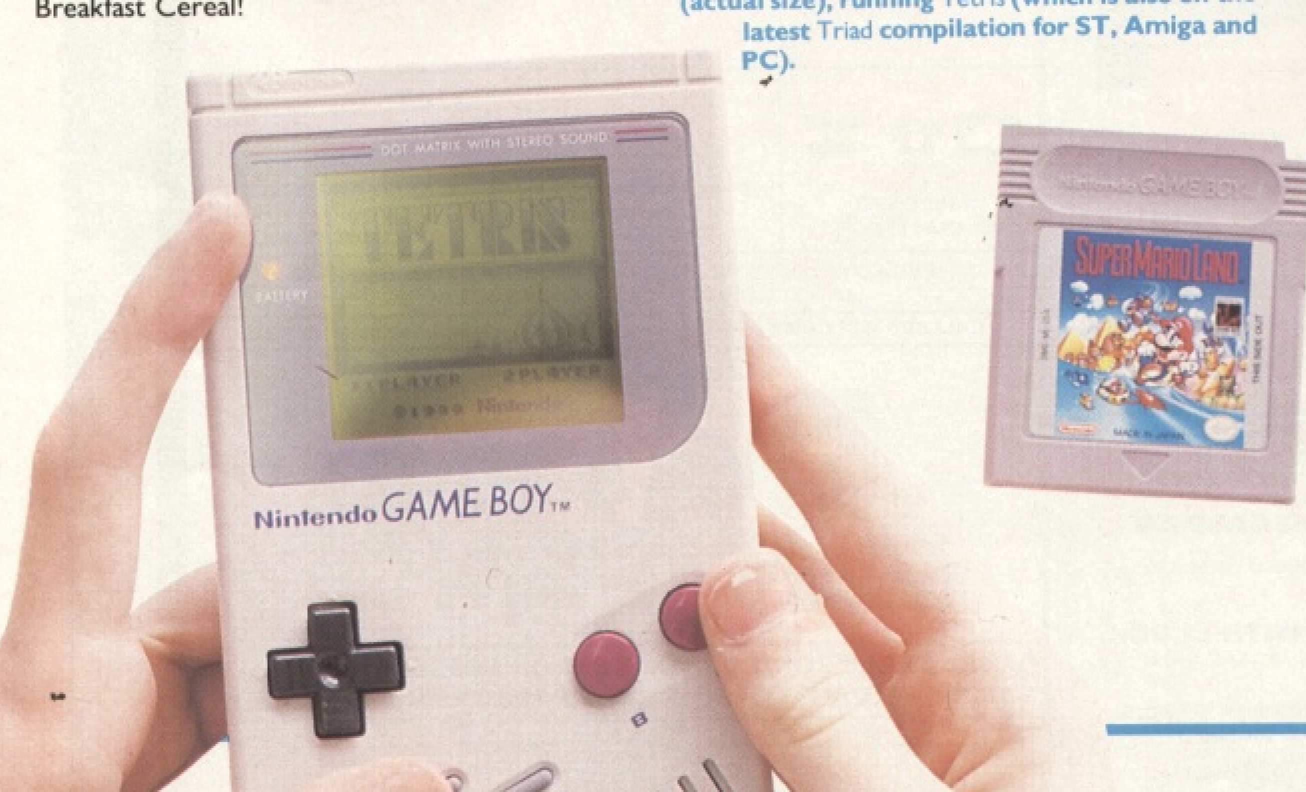
Formed in 1889 to produce playing cards, Nintendo first entered the electronic games market in 1970 with hand-held LCD games. A not so unlucky 13 years later, as the Atari 2600 console fever subsided and the gamesplaying enthusiasm was at a low, Japan the Nintendo FamiCom. Six years later it's rumoured to have sold well over 10 million units in Japan, and its Occidental cousin, the Nintendo Entertainment System (basically a FamiCom in a grey lunch box) apparently occupies around one in four American homes. All told, there are probably around 50 million units worldwide.

This probably isn't much of an exaggeration, judging by the variety of paraphernalia available . . . Apart from the more mundane T-Shirts and baseball caps, you can buy a Nintendo Beach Towel, Nintendo Slumber Bag, Nintendo Lunch Kit and Thermos, Nintendo Rain Shelter (macintosh), Nintendo Underwear, Nintendo Suspenders (sorry boys, that's American braces), Nintendo Calendars, Nintendo Trophies (small plastic figures), Nintendo cuddly toys and (get this) Mario sweets and even Nintendo Breakfast Cereal!

▼ **What Nintendo product could possibly be regarded without a dose of Mario mayhem.** Super MarioLand **on the GameBoy features half the levels but all of the elements that make the original** Super Mario Bros **such a classic game – and more besides! In a departure from** Super Mario Bros, **two of** Marioland's **levels have a strong shoot 'em up flavour, with Mario in control of a submarine and an aeroplane.**



▼ **Nintendo's Walkman-sized GameBoy hand-held console (actual size), running** Tetris **(which is also on the latest** Triad **compilation for ST, Amiga and PC).**





E! & POP!

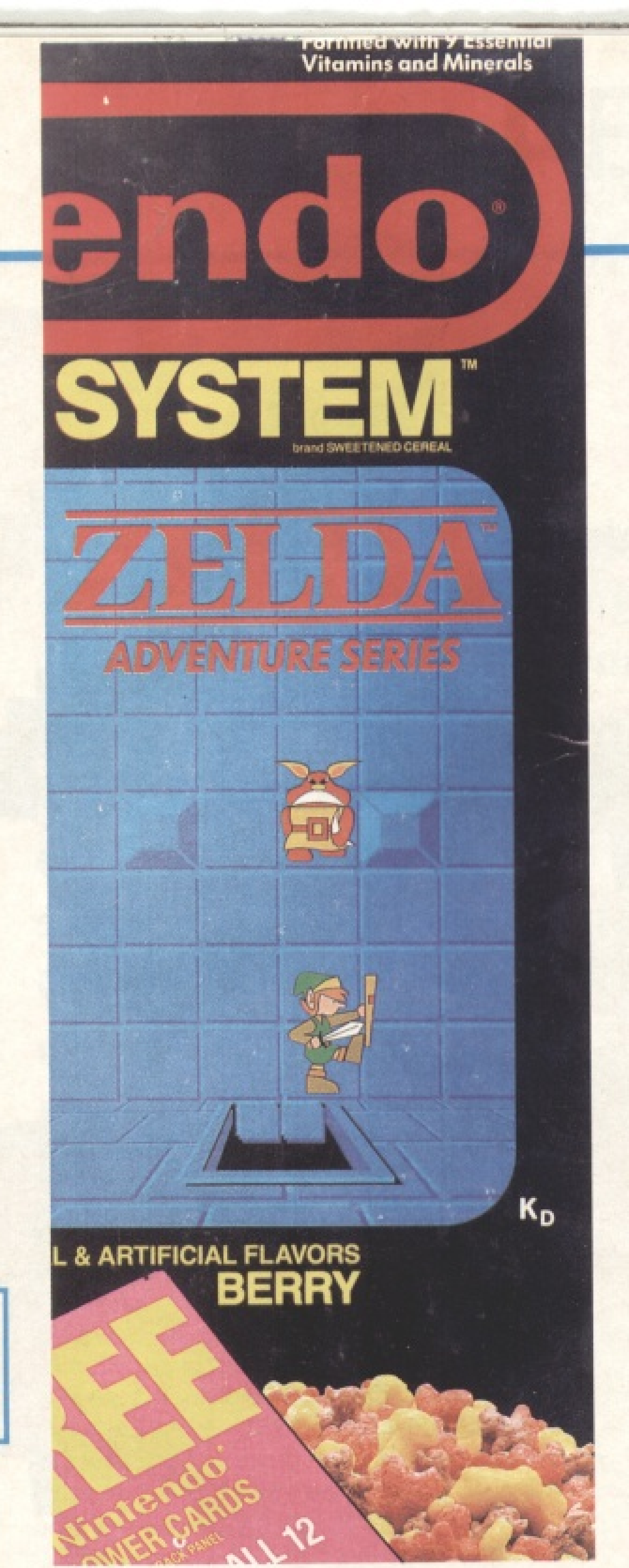
Just when you thought you'd seen it all . . . The Nintendo Cereal System!

Nintendo Power magazine, a subscription-only periodical with a staggering circulation of well over a million copies a month – and it's still rising!

Nintendo's software base is enormous – and most of it's of a very high quality (in some cases better than similar titles on the technically superior 16-bit machines). A plethora of unique coin-op conversions (including **Bubble Bobble** and **Operation Wolf**, and plenty of Golden Oldies such as **Ghosts 'n' Goblins** and **Pac-Man**) plus an assortment of other big-name

Atari's Lynx, Developed as the Handy by Epyx, this little baby features a full-colour display, is nearly twice the size of Nintendo's GameBoy, and eats dozens of batteries for breakfast.

IMPOSSIBLE Mission **on the Atari Lynx.**



impressive beast. The Super FamiCom features a higher graphic resolution than its predecessor, a palette of 32,768 colours, hardware scrolling, screens which behave as different 'planes', the facility to animate up to 128 sprites of different sizes (8 x 8 up to 64 x 64 pixels), plus specialist chips to manipulate images at very high speeds.

It will probably run existing NES games via an adaptor, but the first real releases for the Super Fami-Com include **Super Mario IV** and **Zelda III** (Nintendo's two biggest characters). The States can expect to see the machinery early next year, but what of the UK? Whether Nintendo will abandon all hope of entering the ageing NES here following its failure to generate sufficient enthusiasm remains to be seen.

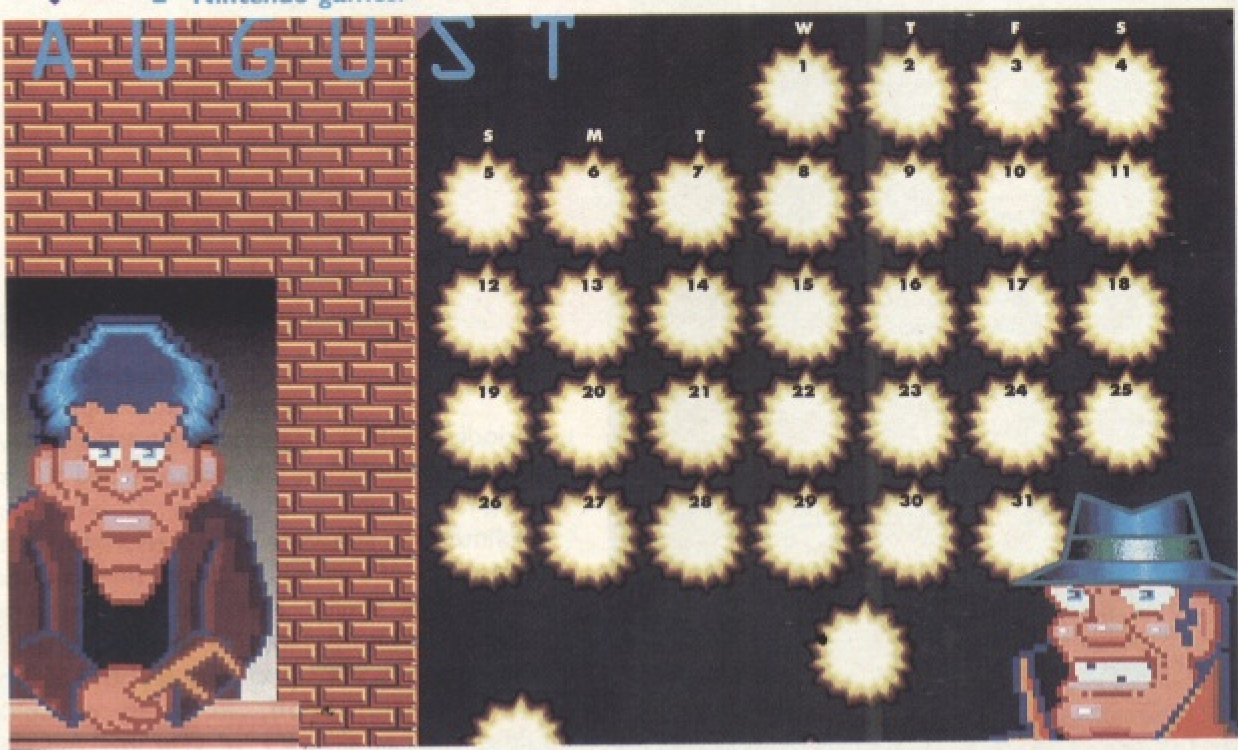
THE WHOLE WORLD IN YOUR HANDS

Hand-held video games have been with us almost since the advent of the first home system. However, more recently a new breed of handy hi-jinx has emerged, with two prime contenders in the running. Nintendo's Game-Boy is selling out now (you can get them over here from anyone willing to import them, or wait until next year when we may get to see the goods), for around $90 (£60) with cartridges at $25 (approximately £16) apiece.

Black and white graphics move fluidly on the two-inch square LCD display, and quality stereo sound is delivered through either the Game-Boy's built-in speaker or a pair of headphones (supplied with the unit). You also get a cable which allows two GameBoys to be joined together, with certain games allowing two players to have fun with each other. **Tetris** for example, sees one player taking the role of Mario, and the other player Luigi. It's superficially similar to the standard single-player game – the difference is whenever you build two or three or four lines, one or two or four incomplete lines appear at the bottom of the opponent's stack. As the stack nears the top, frenetic music plays to pile on the pressure. When someone lets the bricks reach the top, a typically Nintendo scene is shown: the loser is seen weeping close up on his machine and the winner is shown jumping for joy in the background, with the situation is reversed for the winner. Other linked laffs come in the form of **Tennis** (certainlyu the best version available on any format) and **Baseball.**

At present, five other cartridges are available, but dozens more are planned for the near future, most coming from Nintendo's enormous list of licensed software producers. The next

This glossy calendar costs $9.95 (£7) and features 13 glorious illustrations from Nintendo games.



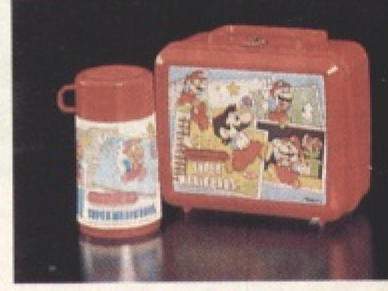
licences (**Rambo, Ghostbusters** and the like) ensure that few gamesplayers look elsewhere for their thrills, and a host of highly playable original titles complement the ever-expanding range.

Arguably it's the original software which has firmly established the Nintendo as the Number One new boy in the home entertainment field. Sales of several million units aren't uncommon. The best of the best sellers include the simplified D&D antics of the **Zelda: Adventure Of Link** series, the **Dragon's Quest** series (a sort of cross between the **Ultima** series and **Gauntlet**), and, of course, the games which put the Nintendo on the map . . . **Super Mario Bros,** the star of which is second only to **PacMan** in the popularity stakes. With **Super Mario Bros II** recently released on these shores, the third instalment is currently thrilling Japanese gamesplayers.

But all good things must come to an end. It's reckoned that the recent influx of 16-bit Supa consoles will cut Nintendo's lunch. Possibly, but Nintendo's strength lies in the fact that its games are more often than not more playable than most. Mario's popularity is unlikely to waver a great deal either.

COMING UP ON THE INSIDE

To combat the growing threat of 16-bit consoles, Nintendo has its own – and its an



Now you can cut your own lunch and eat it, from the Aladin Nintendo Lunch Box and Thermos.



Far out, long haired, freaky and weird . . . an inflatable motorbike to accompany a racing game called Top Rider. What will they think of next?



Power Extreme! The Nintendo Power Glove. Slip it on and using a keypad configure the gloce to 'recognise' the piece of software in question. Sensors in the fingers transmit their positions to a receiver every 30th of a second, which means on-screen response to movement is pretty rapid. Power Glove-specific games are in the pipeline. First up looks likely to be Super Glove Ball, a version of that old favourite Arkanoid – but in 3D. An adventure in which you actually grab objects to pick them up. Anyone who's used a cordless mercury swith joystick will appreciate how weird it feels.

batch of releases includes **Golf, Pinball, Hyper Lode Runner** and **Karateka** (both based on the Broderbund classics of the same names), and **Ghostbusters II** would you believe.

Given Nintendo's near total domination of the home entertainment scene, it seems unlikely that it won't manage to sell the intended 5,000,000 units. No doubt the graphic and memory 'limitations' will ensure greater attention is paid to quality gameplay. Plus a point in its favour, unlike the NES, GameBoy's cartridges aren't territorially coded, which means (provided you know someone capable of getting the goods) you can use cartridges form either Japanese or American. It's engrossing enough to make even the longest train journey seem too short

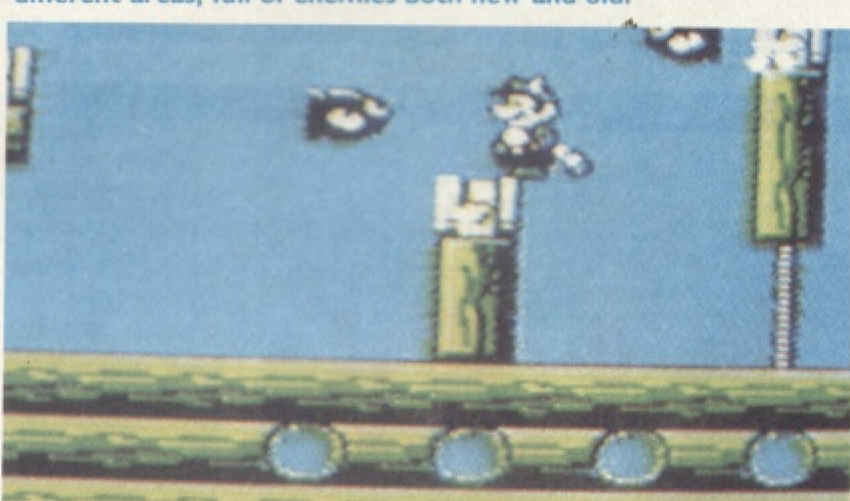
From vidoe screen to your mantelpiece . . . Zelda, Punch-Out, and Super Mario figures in action, for $6.99 (£4) apiece.





Mom makes sure you do your homework first with the appropriately named Homework First. A special combo lock for only $21.99.

Super Mario III marks the return of Mario and Luigi, with the classic formula expanded to new dimensions. The kings of eight worlds have been turned into insects and it's down to Mario or Luigi to find the magic wands capable of restoring the royalty back to human form. Each world is split into up to a dozen different areas, full of enemies both new and old.



LJN's Roll N Rocker is a glorified controller which you roll and rock with your feet.

AND IN THE RED CORNER

Atari's Lynx. Formerly known as the Handy and first mentioned in Issue Ten, this 12" long (or wide, depending on how you view it) palmmendous piece of equipment features hardware to rival the Amiga (strangely enough, as Amiga designer RJ Mical was involved in the Lynx's development at Epyx). Unlike GameBoy's two-inch black and grey and white display, the Lynx is capable of producing 4,096 colours on its 3.5" LCD screen. Left or right-handed players are catered for also, as the screen can be turned upside down at the flick of a switch. However, all these features mean that battery life is limited to around five hours of play.

For around $150 (£100) you get the Lynx, a carrying case, sun-shield, power supply (saves on batteries when you are indoors), a copy of **California Games** (similar to the home computer versions, but with only four of the original seven events), and a Com-Link (which allows you to connect to another Lynx and thus play two-player games. Better still, up to 16 units can be linked together in this fashion, making greater multi-player interaction a reality).

Five other credit-card sized games will be available from the outset (probably priced at $24.95, ie: £16 or so, with one cartridge supplied with the Lynx), and unsurprisingly, most are based on existing Epyx product – as opposed to any block-busting licensed wares like those for Nintendo's GameBoy. **Impossible Mission's** classic formula of platforms and puzzles is sure to please, as are **Monster Demolition** (a scrolling version of **Rampage** cum **Movie Monster**), **Blue Lightning** (a high-speed **Afterburner**-style game which takes advantage of the Lynx's shape manipulation hardware), **Time Quests And The Treasure Chests** (a multi-player **Gauntlet** cum **Temple Of Apshai** affair), and a horizontally scrolling progressive shoot 'em up entitled **The Gates Of Zendocon.**

Undoubtedly, the Lynx is the more technically superior of the two hand-helds, but as we all know this doesn't necessarily guarantee better games. Ultimately, the companies' clout will decide which machine is to succeed. Given Nintendo's current US domination, it's not difficult to guess which horse gets my backing.

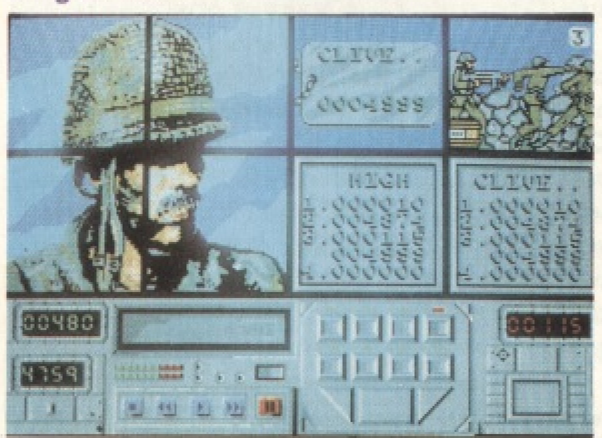
Bored with the basic lunch-box look of your NES? Then slip it into something more comfortable – namely Eclectric's Pro Play Home Arcade cabinet, for a mere $249.99 (around £150).



. . . from page 26.

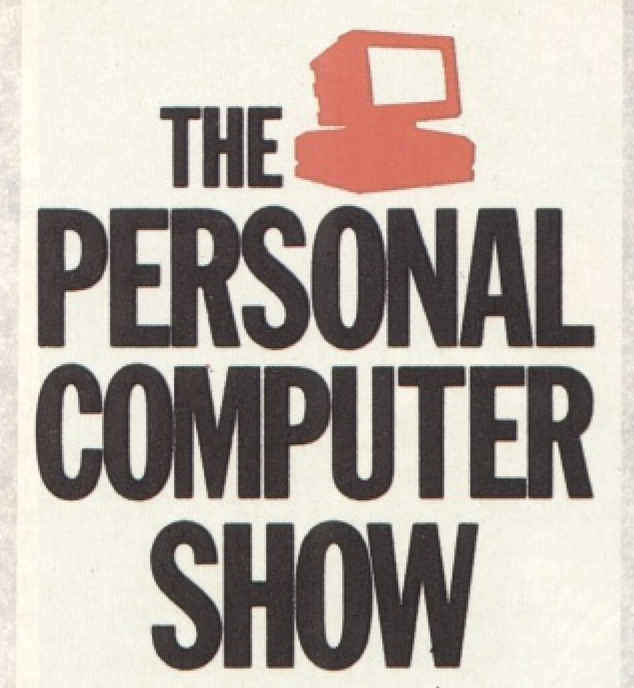


▶ *Sim City (above) and Action Service – two from Infogrames.*





▶ *The Konix console (above), with one of its first games, Hammerfist by Vivid Images.*



INFOGRAMES
(Incorporating Exxos)

Finished versions of **Sim City** . . . yippee! On the Apple Macintosh, dammit . . . but at least there are demos on the Amiga and PC, although ST owners may have to contain their souls in patience for a while longer.

Exxos, the team responsible for **Captain Blood** and **Purple Saturn Day** has come up with a **D & D** style game, **Drakkhen** – again there are demos on the stand.

One of the most enduring cartoon heroes ever is celebrating his 60th birthday and being computerised for the first time this year. The game based on **Herge's Adventures of Tin-Tin,** complete with Snowy, Captain Haddock and the Thompsons, will be released in November; you can view the development so far.

Also in various stages of completion are **Transmutators, Highway Patrol, North and South** (an arcade-style ware game based on the US Civil War, not the ITV mini-series), and **Irontracker** (an island racing game).

Yet another 16-bit budget label in the form of Pocketsoft is being launched. First titles include, on the ST only, **Captain Blood, Macadam Bumper, Turbo GT, TNT** and **Phoenix**; and on the ST and Amiga, **Warlock's Quest, Spidertronic, Wanted, Action Service** and **Trauma.**

INTERCEPTOR
(Incorporating Pandora)

Project Xenomorph (which means something crystalline in its internal structure but not its outward structure – which is no doubt reflected in the graphics and gameplay) is a role-playing style game for 16-bit machines with 3D graphics and plenty of animated aliens.

Also on 16-bit, **Debut** is another space-scenarioed effort, and **War Machine, The Gladiators** and **Outland** are a trio of shoot-'em-ups.

KONIX

This should be a triumphant week for the Welsh wizard, with the launch of its revolutionary Multi-System console and the first software for it.

If you didn't go to the Toy Fair in January, this is a must-see for its speed and the 256 on-screen colours, for its clever, versatile game controllers - joystick, or handles, or motorbike handlebars, or a steering wheel, or a light gun, or of course the full-size hydraulic chair. In fact, even if you did see the prototypes at the Toy

First units of the Multi-System should be available immediately after the show; although

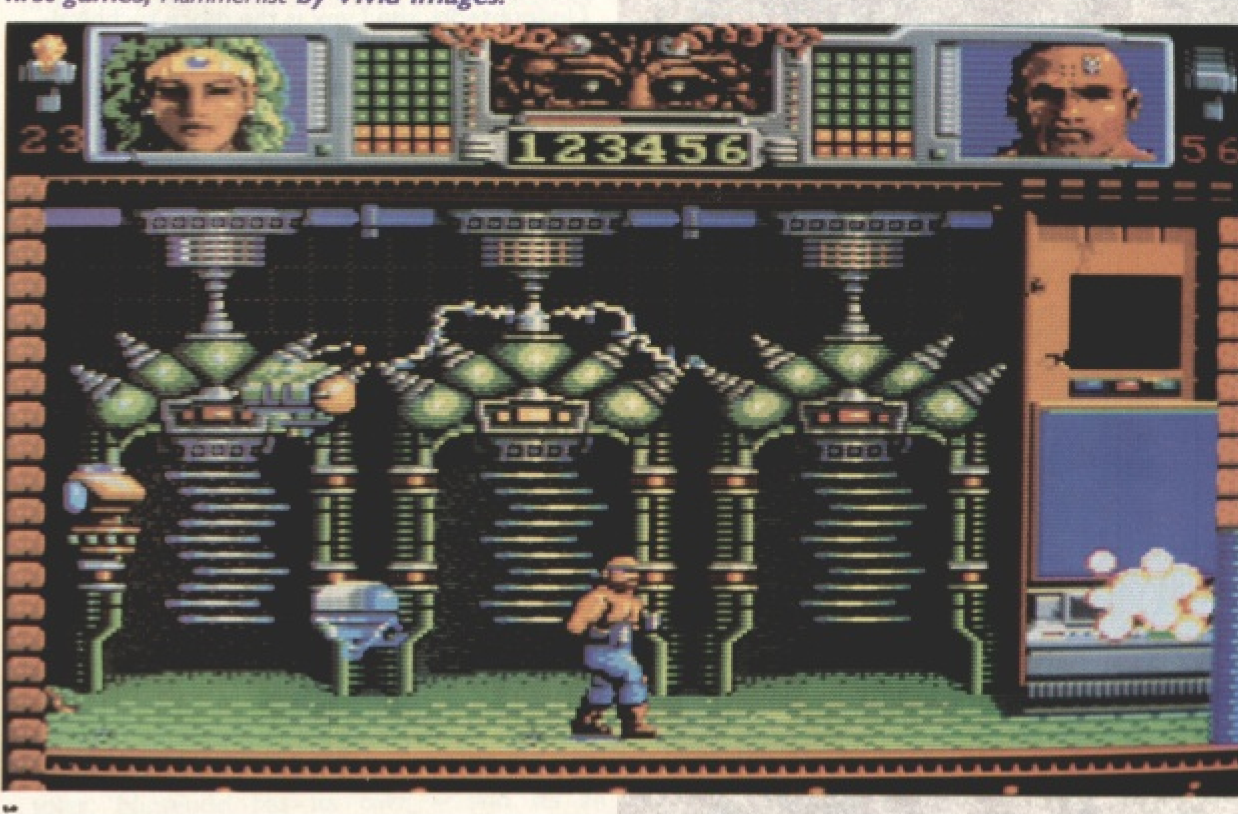
First units of the Multi-System should be available immediately after the show; although you'll have to wait a month or so for the chair.

Initially, the Multi-System looks as though it should be moderately well supported by software. Logotron's **Star Ray** has been converted and improved, using the full complement of the Konix's colours, as opposed to the 32 shades of the Amiga version.

System 3's highly successful **Last Ninja** is also available for the Konix machine – this is a straight copy of other versions. The everlasting Jeff Minter and his equally durable **Mutant Camels** are zinging away in 256 glorious colours, while Argonaut has produced **Bikers,** a bike racing simulation with real tracks from around the world and a host of bike stunts for you to master. **Bikers** will be bundled free with all Multi-Systems sold.

Other titles are **Rotox** by Binary Design, a game which in its 16-bit incarnations is being published by US Gold and is also featuring on its stand at the show (see below); **Chess,** which is derived from **Pandix Chess,** the 1988 World Amateur Chess Champion Program – and, yes, like all the other Multi-System titles, it will be compatible with the hydraulic chair! A little further off is a powerboat sailing simulation, coming out under Entertainment International's Empire label.

When Konix first announced the Multi-System, at the beginning of the year, it hoped to be able to sell it at £199. Today, it is talking about £229 – the extra being largely due to the fact that on-board memory has increased from 128K to 256K.

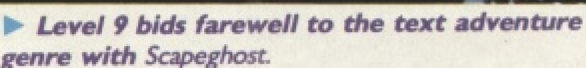


LEVEL 9

Level 9 is dead – long live Level 9. Actually, reports of this long-famous developer's demise have been greatly exaggerated, although the major product on show here, **Scapeghost,** is to be its last ever adventure.

From here on, the company will concentrate on H.U.G.E. – its wHolly Universal Games Engine – which allegedly contains 165,000 lines of code and took 10 man years to develop (presumably, at least one of those was devoted to counting the code).



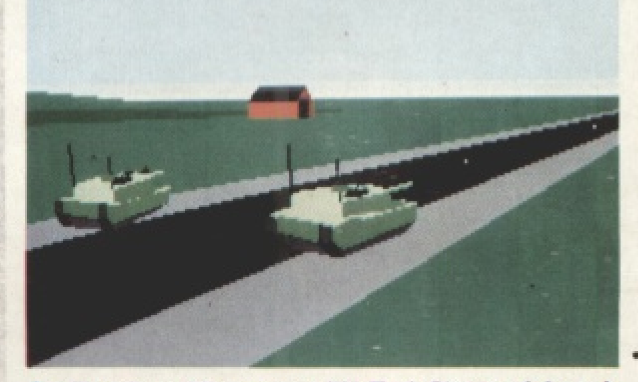


▶ ***Level 9 bids farewell to the text adventure genre with** Scapeghost.*

MICROPROSE
(Incorporating Origin, MicroStyle, Microstatus Firebird and Rainbird)

With companies all bellowing about who has the largest stand, the noisiest stand, the most arcade machines, etc, it's rather refreshing to hear Microprose describe its stand as 'tiny'.

You can get a glimpse of just three games at Microprose's perfectly-formed booth: MicroStyle's **Stunt Car** and, rather more in keeping with the Microprose we know of old, **M1 Tank Platoon** and **F-15 II** (see page 66).





▶ *Two from Microprose: M1 Tank Platoon **(above) and** F-15 Strike Eagle II.*

MINDSCAPE
(Incorporating Software Toolworks)

Mindscape is leading a somewhat schizophrenic existence these days, with the renaissance of its business titles and the agreement to handle Software Toolworks' products in the UK.

Accordingly, titles such as **Twist & Shout** and **Numbers Up,** despite Mindscape's positioning in the Leisure Hall, are actually a sideways printing utility and a spreadsheet. However, titles such as **Star Trek V, Harley Davidson, Fiendish Freddy** and **Life or Death** (both reviewed last issue) are much more like the right stuff.

OCEAN
(Incorporating Imagine)

You've read the hype, watched the trailers, seen the film, worn the T-shirt, bought the book-of-the-film, held endless discussions about whether they should have left out Robin, wasn't Jack Nicholson brilliant, and which was the music by Prince then?

Now you can play **Batman** all over again, since Ocean has licensed the character for the third time in as many years to produce the game of the film. Five key scenes from the film are featured in the game: the chemical factory, the first appearance of the Batmobile on the streets of Gotham City, the Batcave, Gotham City during the Joker's carnival and the final scene in the cathedral.

These form the background to the gameplay, which involves obtaining samples of the chemicals the Joker is manufacturing, getting them safely to the Batcave for analysis, eliminating the Joker's balloons and defeating him personally in the cathedral.

The stand isn't quite wall-to-wall Batman though, as Ocean has a second film tie-in on show in the shape of **The Untouchables. Operation Thunderbolt, Chase HQ** and **F-29 Retaliator** should also be on show . . . if you can find them that is, after fighting you way through all things Bat.



▶ ***He's out there, so Ocean's gone to work:** Batman The Movie.*

PSYGNOSIS
(Incorporating Psyclapse)

Plenty of new and not-so-new titles here, including **Ballistix** on the PC, **Blood Money** on the ST, **Barbarian II, Medicine Ball** on PC and **Stryx** on ST and Amiga.

Two further titles for the Amiga include **Aquaventura,** a multi-level arcade game and **Beast,** a smooth-scrolling arcade adventure.

THE PERSONAL COMPUTER SHOW

SOFTEK (incorporating The Edge and Rad)

The Edge is heavily into licences this year, with the nautical shoot 'em up **Darius** on the ST and Amiga, converted from the Taito coin-op, the second **Garfield** game, the first **Peanuts** game and **The Uncanny X-Men** from Marvel Comics.

Garfield finds himself skiing down an Italian Alp towards a lasagne factory and hunting down chocolate eggs in his latest incarnation, while in **Snoopy and the Case of the Lost Blanket,** the much-syndicated beagle is picking up objects and examining them in a graphic adventure. Look out too for details of the new **Miami Vice** game and the computer licence to Dolph Lundgren's new movie **The Punisher.**

TYNESOFT (incorporating Horrorsoft)

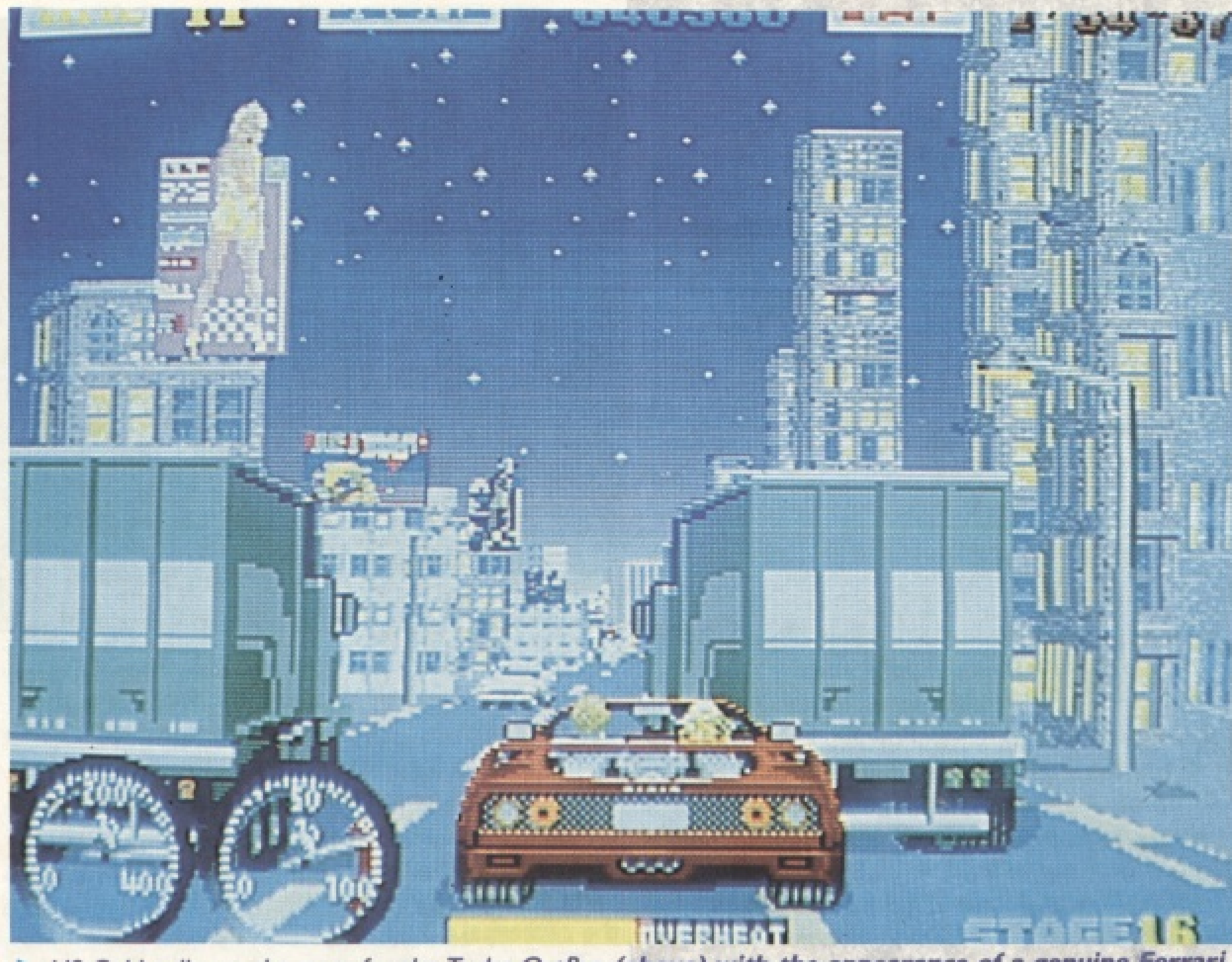
Get the f*** out of here! Tynesoft's putting out the bunting for its big money licence, **Beverley Hills Cops,** and it game based on Eddie Murphy's portrayal of unorthodox cop Axel Foley. Like the TV screening of the film, the game will be a somewhat sanitised version of the original, but Tynesoft has promised faithfully that it won't lose the film's humour.

Also new is **Roller Coaster Rumbler** in whcih you're in a car on, yes, a roller coaster. The second title on the Horrorsoft label, **Elvira Mistress of the Dark,** will also make an appearance.

Finally, the company has put together its second compilation, **Megapack 2,** comprising (on ST and Amiga) **Summer Olympiad, Formula One Grand Prix, Circus Games, Elf** and the previously unreleased **Man from the Council.** This last sounds somewhat unusual to say the least, it's apparently an arcade adventure set in a sewerage network!

UBISOFT

The French giant is showing the long-awaited **Iron Lord** on ST and Amiga, alongside **Batz** and the tennis simulator, **Great Courts.** Sadly for Amiga owners, there's still no sign of **Zombi** appearing for their machine.



▶ *US Gold pulls out the stops for the Turbo OutRun (above) with the appearance of a genuine Ferrari (below). Michael Jackson will also make an appearance – but only on screen in Moonwalker (bottom).*





▶ *Virgin's Ninja Warriors (below).*



US GOLD (incorporating Epyx, Lucasfilm, Loriciels and Capcom)

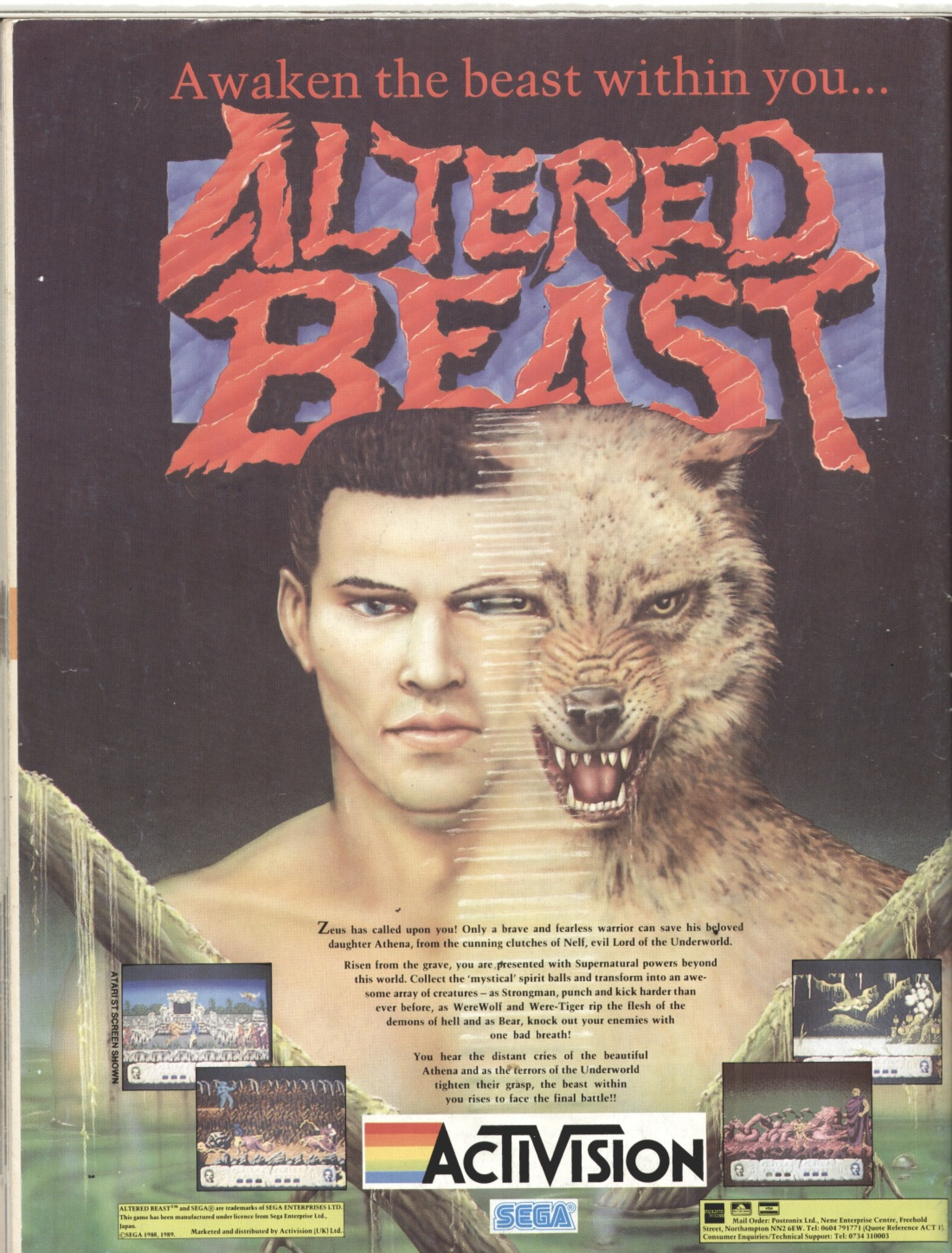
Still got the energy for some mega-blasting on arcade cabinets? If so, US Gold's arcade 'extravaganza' of 22 machines (all free of charge, of course) should finally wear you out. The coin-ops feature some of USG's past successes – **720°, Thunderblade, Bionic Commando, Road Blasters** and others. Oh, and the odd forthcoming release such as **Turbo OutRun,** as well.

Indeed, **Turbo OutRun** – the sequel – should be the star of the stand, with a real live F40 Ferrari (as featured in the game) sitting on a central pedestal – on a strictly look-but-don't-touch basis. Models of F40 Ferraris are also available as prizes, along with posters in easy-to-enter **Turbo OutRun** competitions.

Current and forthcoming attractions such as **Forgotten Worlds, Vigilante, Ghouls-'n'Ghosts, Black Tiger, Crack Down** and **Moonwalker** are also present in video form and promoted with posters.

VIRGIN MASTERTRONIC

Expect to see the launch of the new £4.99 label 16-Blitz (see page 14), as well as **Shinobi** on ST and Amiga and demos of the forthcoming Taito licence **Ninja Warriors.**


Awaken the beast within you...
ALTERED BEAST
Zeus has called upon you! Only a brave and fearless warrior can save his beloved daughter Athena, from the cunning clutches of Nelf, evil Lord of the Underworld.
Risen from the grave, you are presented with Supernatural powers beyond this world. Collect the 'mystical' spirit balls and transform into an awesome array of creatures – as Strongman, punch and kick harder than ever before, as WereWolf and Were-Tiger rip the flesh of the demons of hell and as Bear, knock out your enemies with one bad breath!
You hear the distant cries of the beautiful Athena and as the terrors of the Underworld tighten their grasp, the beast within you rises to face the final battle!!
ATARI ST SCREEN SHOWN
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